



INDIANA
JONES
2 OF 4

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INDIANA JONES™

AND THE ARMS OF GOLD



MARRS • DURAÑONA

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INDIANA JONES™

AND THE ARMS OF GOLD

CHAPTER TWO

Lee Marrs • writer

Leo Durañona • artist

Matthew Hollingsworth • color artist

Steve Haynie • letterer

Russell Walks • cover artist

Scott Fuentes • book designer

Diana Schutz • editor

Indiana Jones and the Arms of Gold involved considerable research, with the generous aid of long-time friends and new cohorts.

Sincerest thanks for:

Incan culture • **Loren McIntyre**, *National Geographic* photographer/author

Incan culture reference • **Jane Anderson Nuñez**

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University of California, Berkeley

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Latin American Studies, University of
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Quechua translations • **Mal Warwick**

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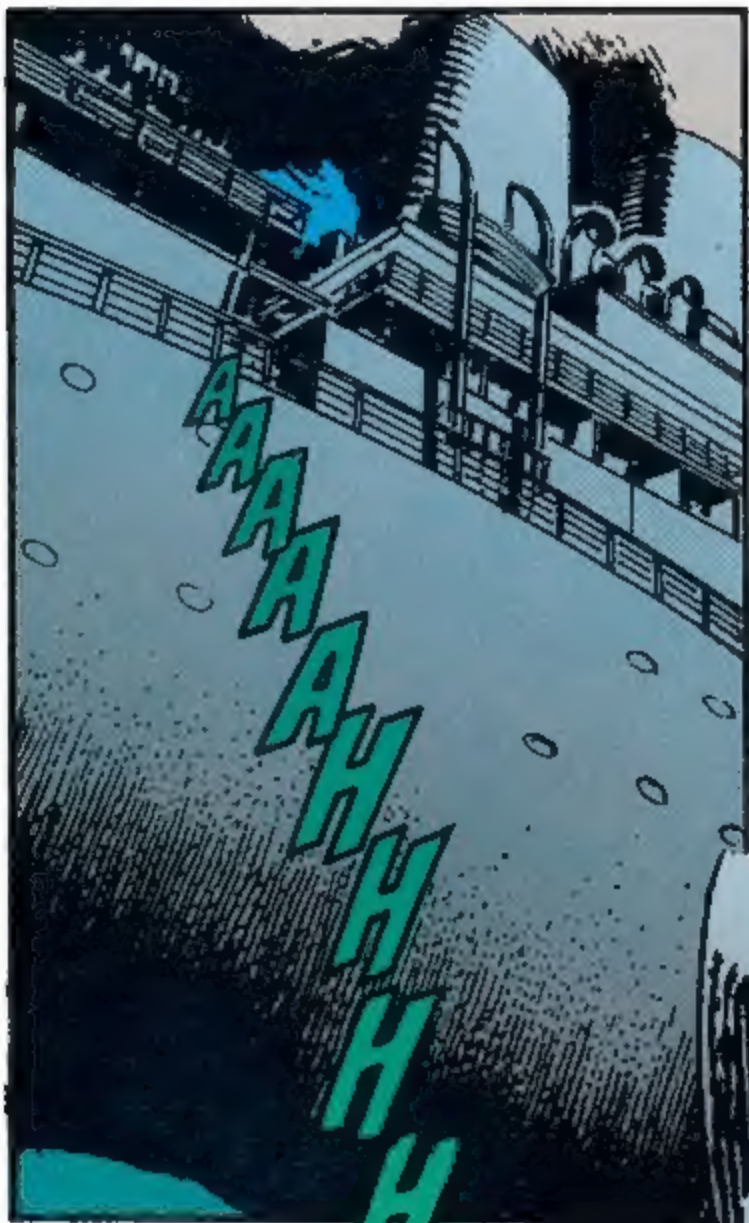
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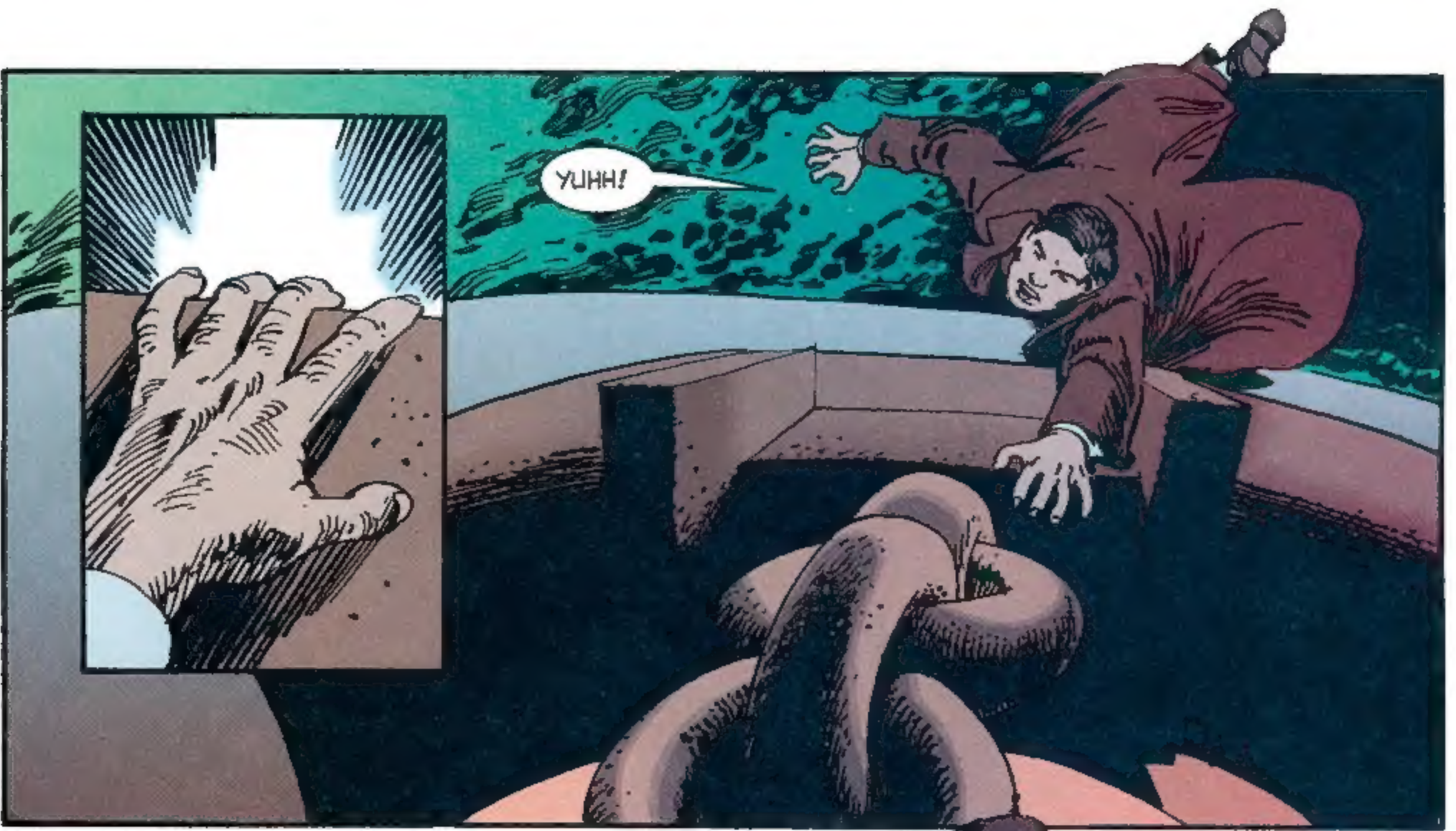
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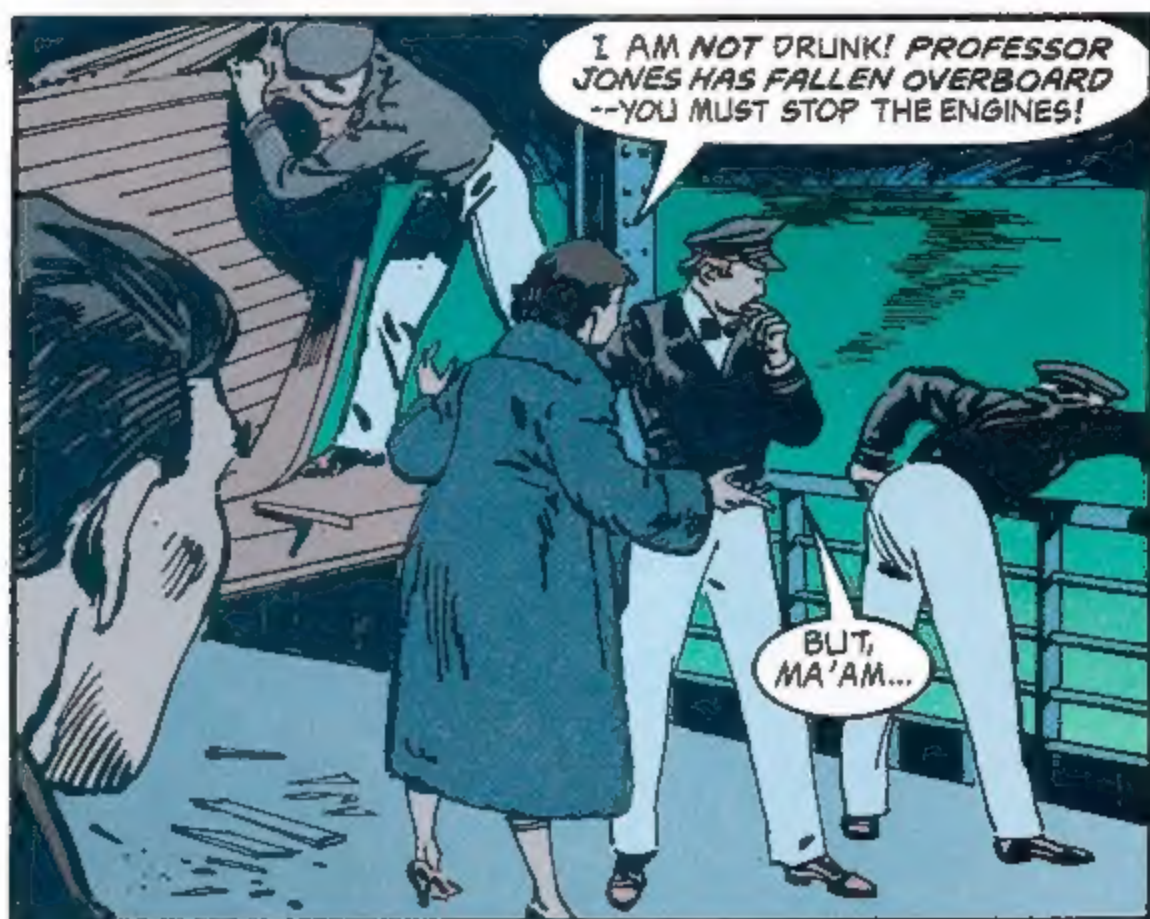
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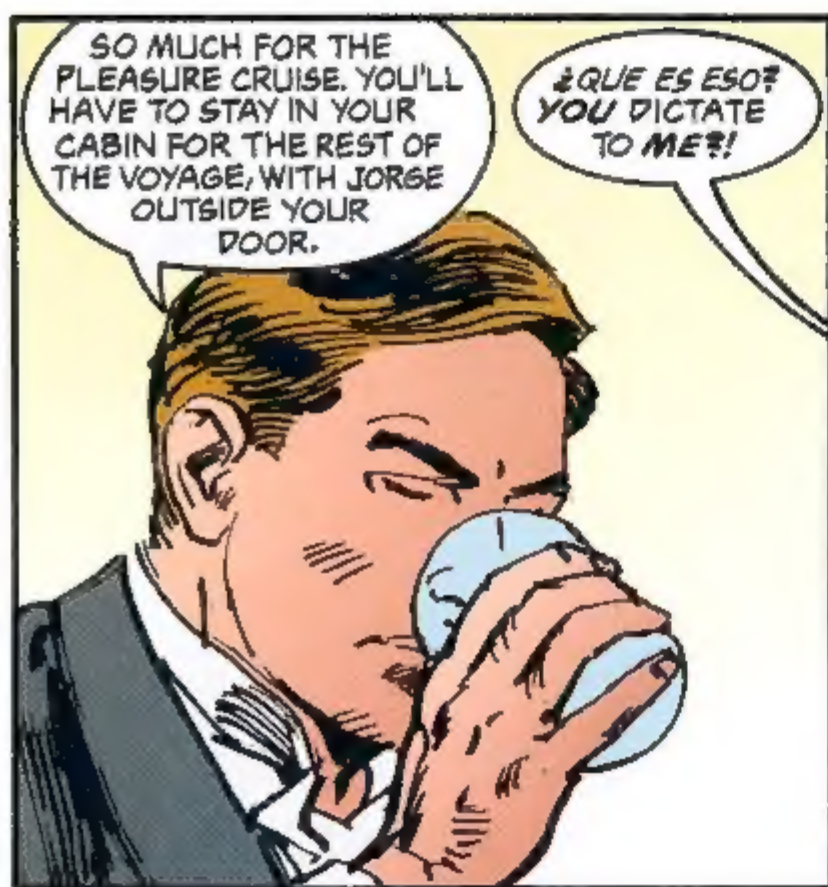
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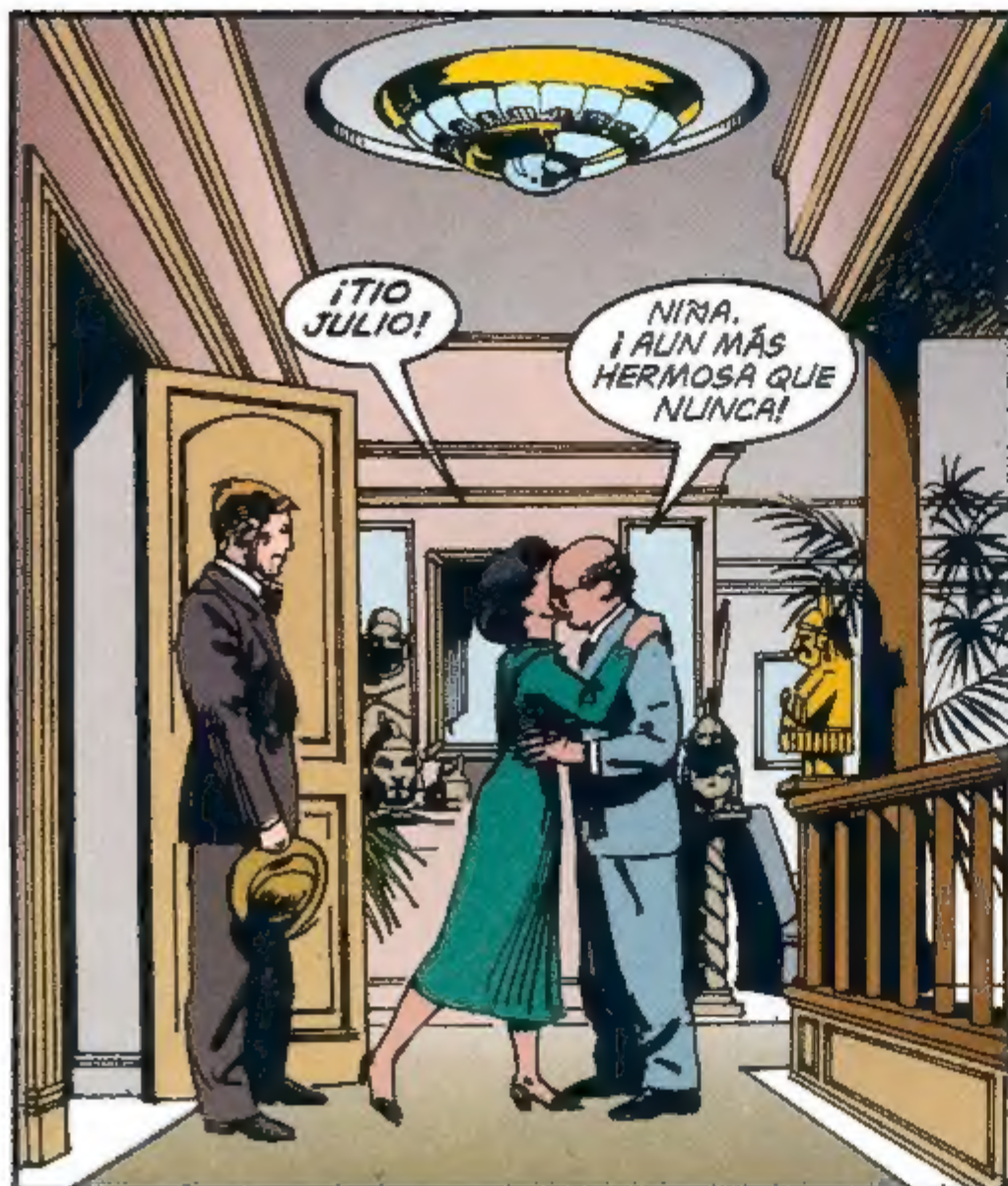












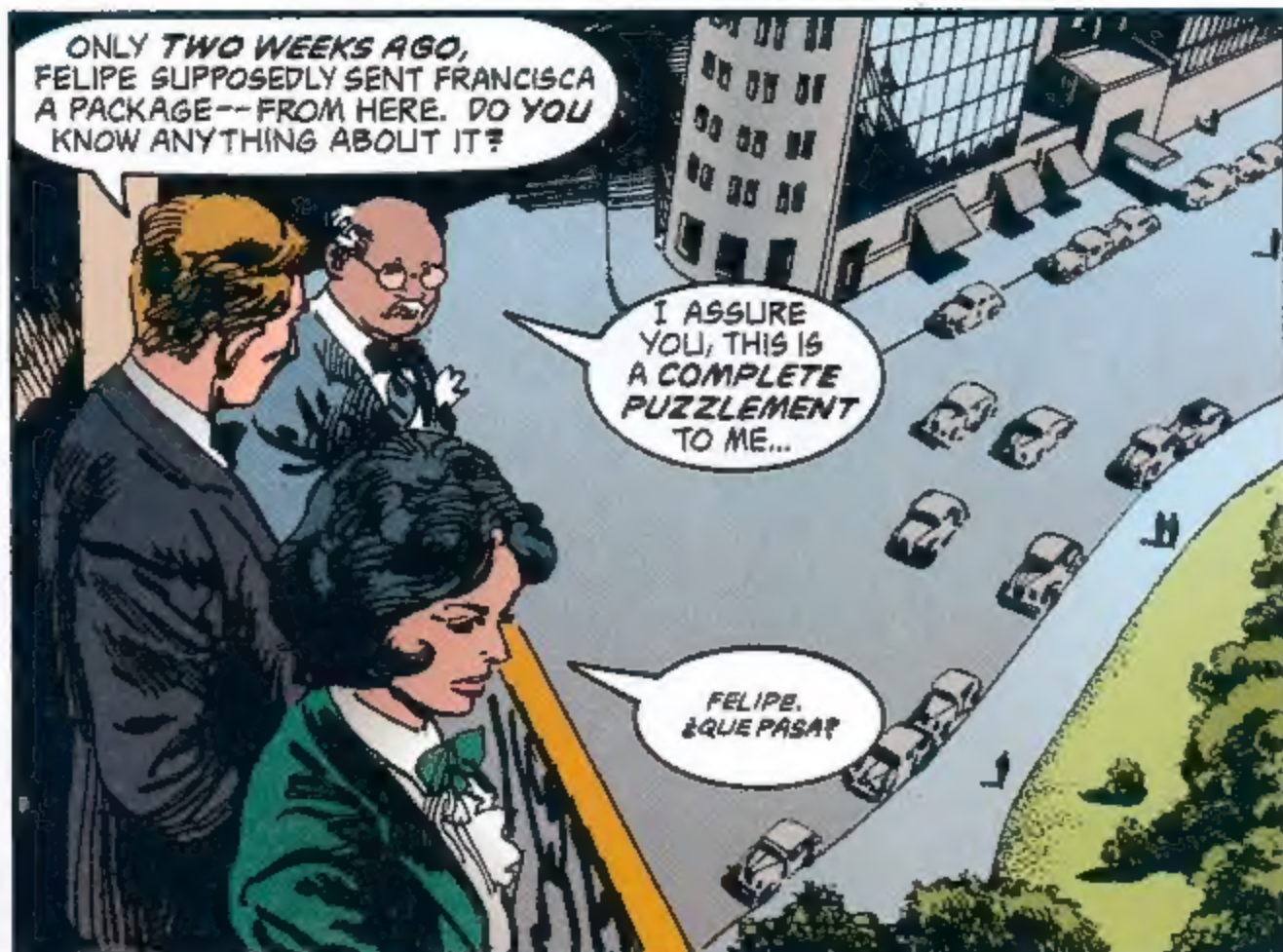


AH, GOOD TO BE BACK. SO, TIO, IS FELIPE AT LUNCH ALREADY OR--

QUERIDA, I HAVE NOT SEEN HIM FOR MANY MONTHS. YOUR TELEGRAMS--



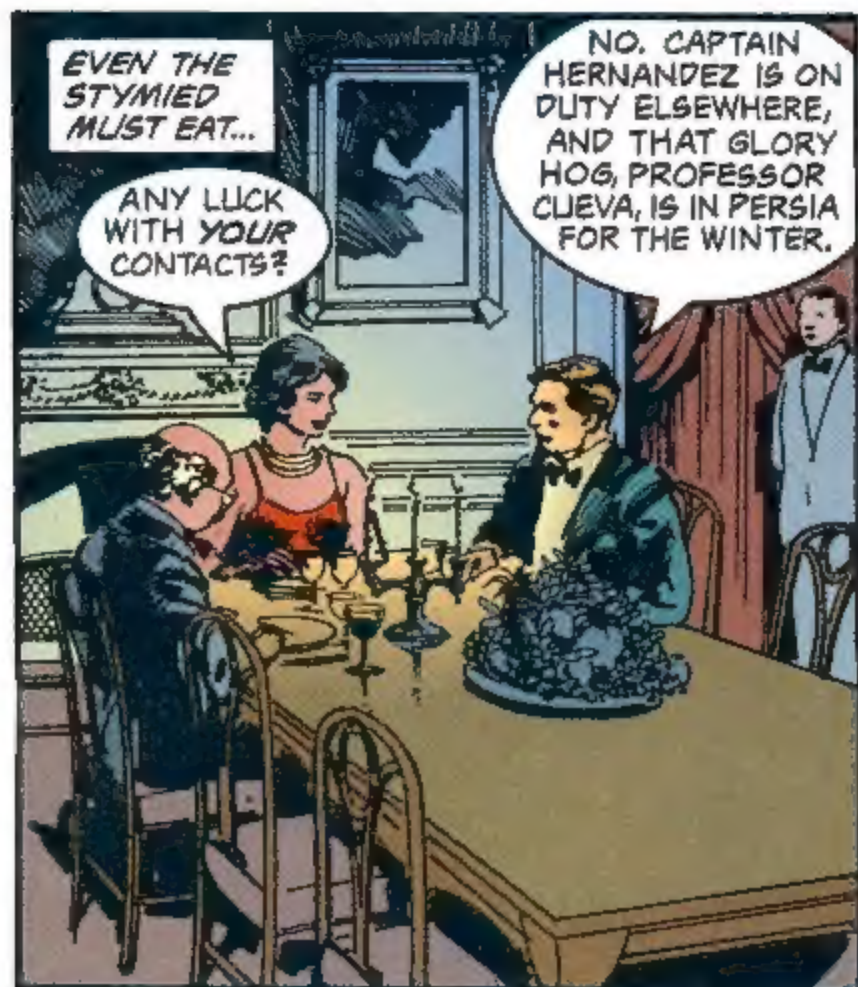
¿QUE ES ESO?
¿NO ESTÁ AQUÍ?
¡ESTO NO ES POSIBLE!



ONLY TWO WEEKS AGO, FELIPE SUPPOSEDLY SENT FRANCISCA A PACKAGE--FROM HERE. DO YOU KNOW ANYTHING ABOUT IT?

I ASSURE YOU, THIS IS A COMPLETE PUZZLEMENT TO ME...

FELIPE, ¿QUE PASA?



EVEN THE STYMIED MUST EAT...

ANY LUCK WITH YOUR CONTACTS?

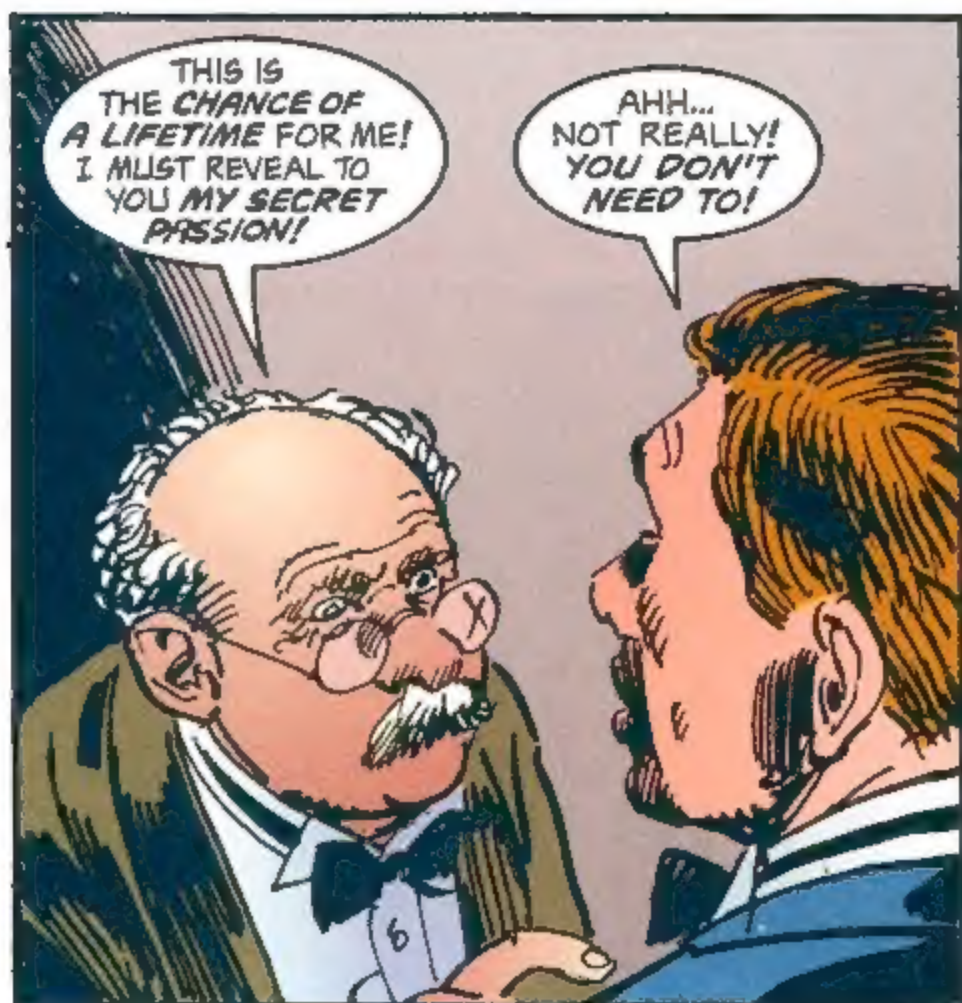
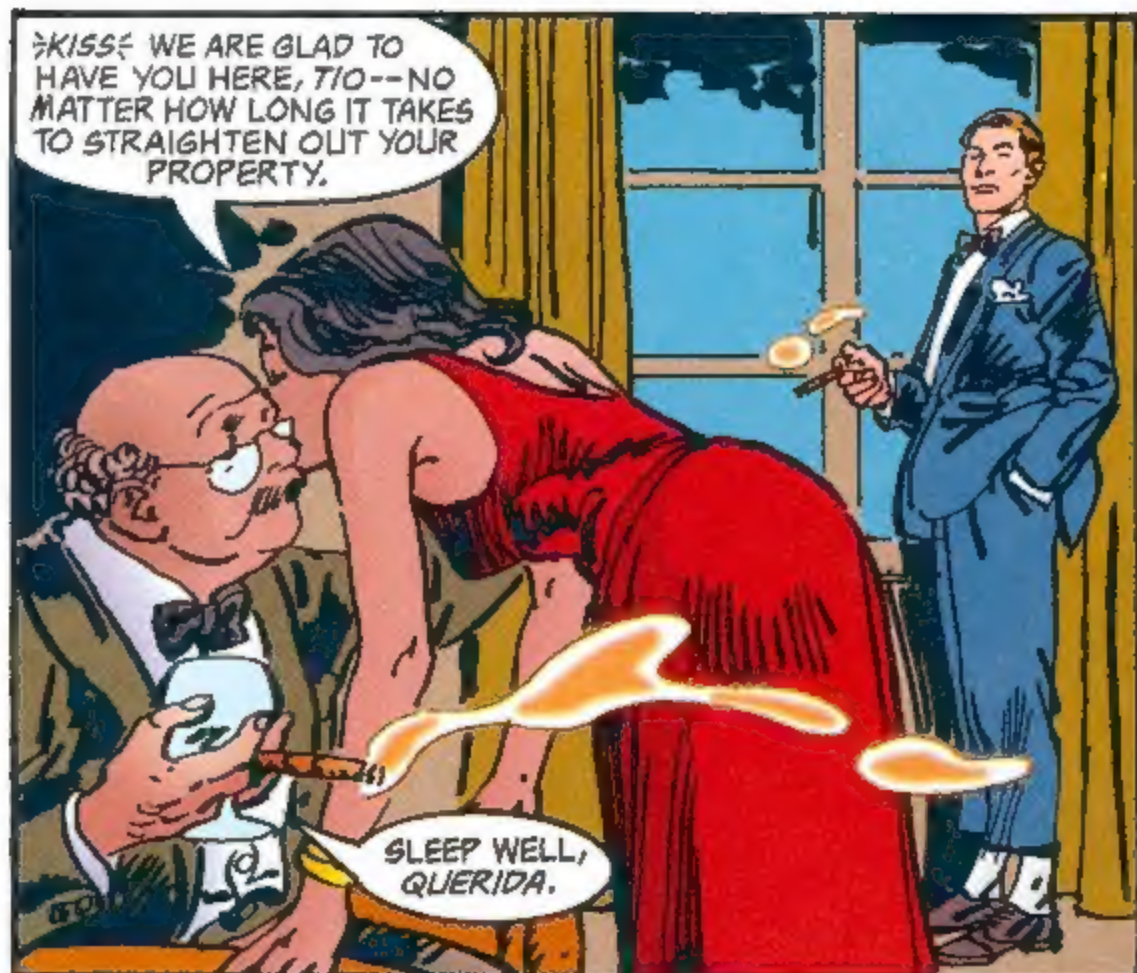
NO. CAPTAIN HERNANDEZ IS ON DUTY ELSEWHERE, AND THAT GLORY HOG, PROFESSOR CUEVA, IS IN PERSIA FOR THE WINTER.

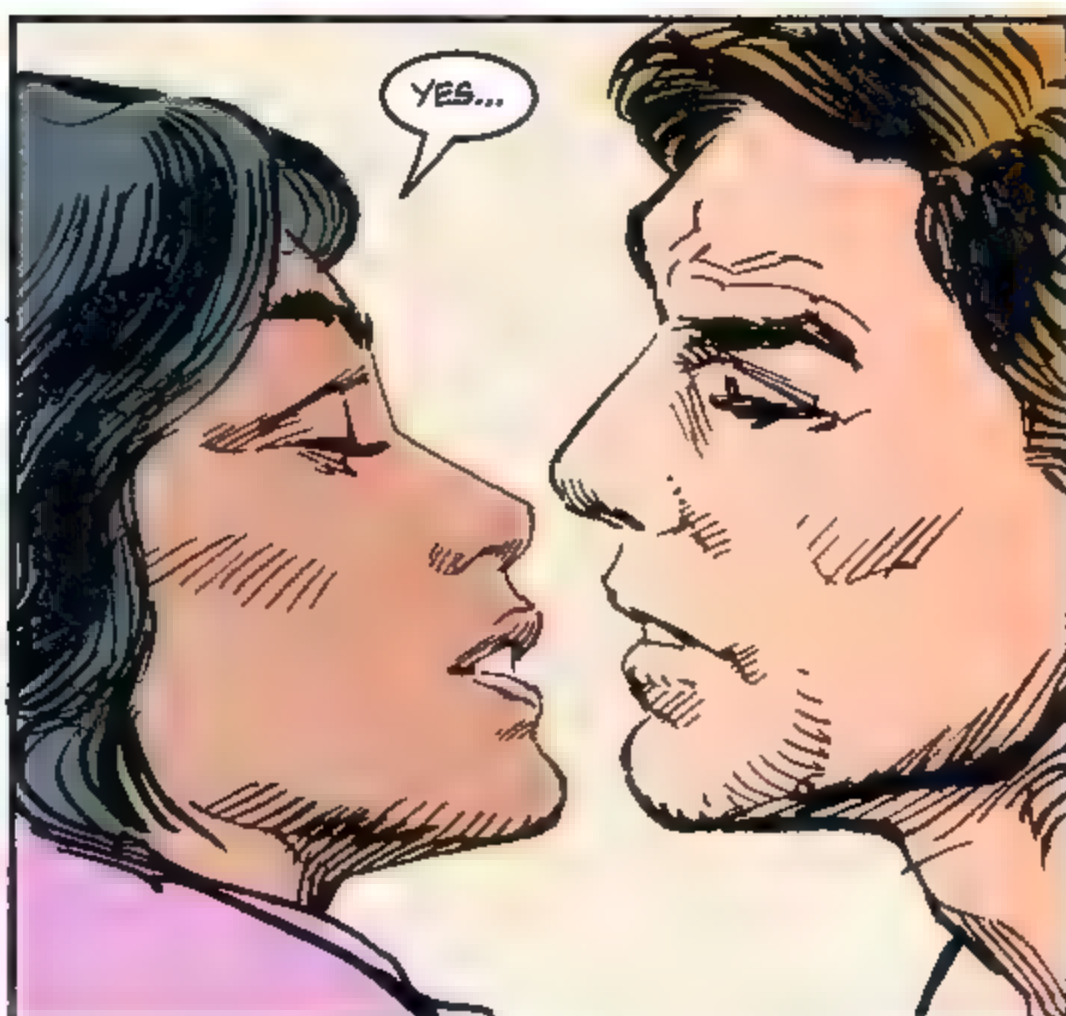


AFTER THOSE...ATTACKS, I'M SURE YOU'RE FEARFUL FOR THE BOY'S SAFETY. HE LEFT--AS USUAL--WITHOUT INFORMING ME. BUT YOU KNOW FELIPE!

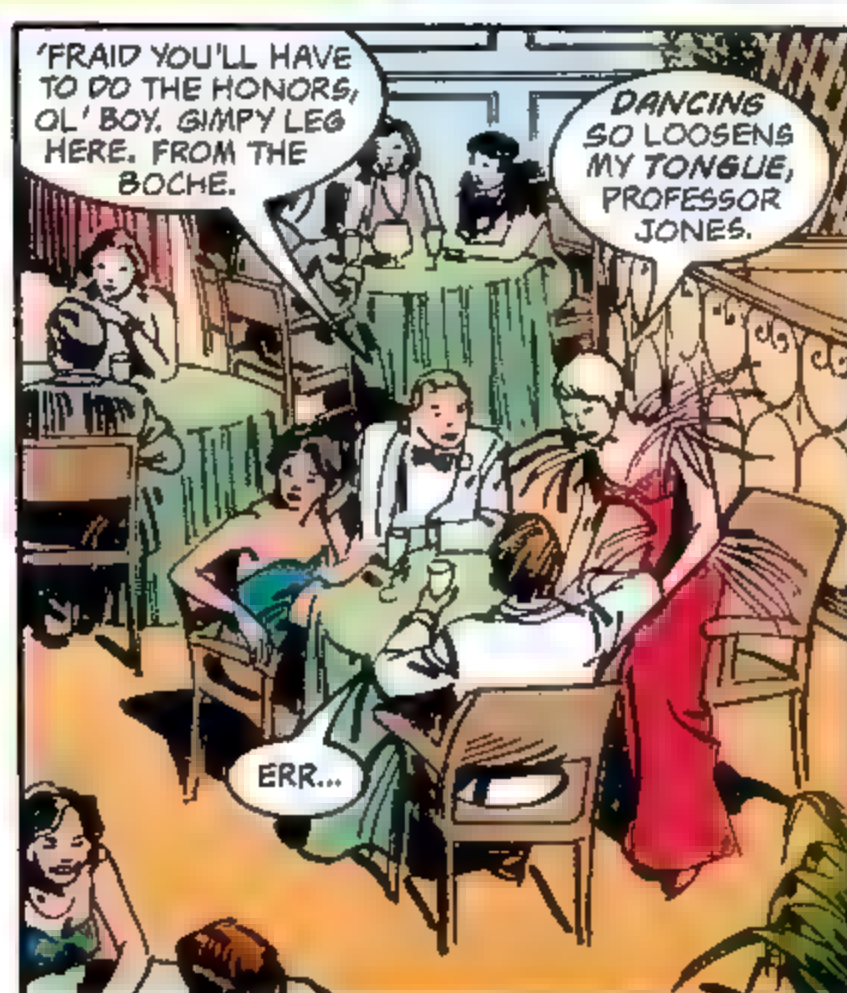
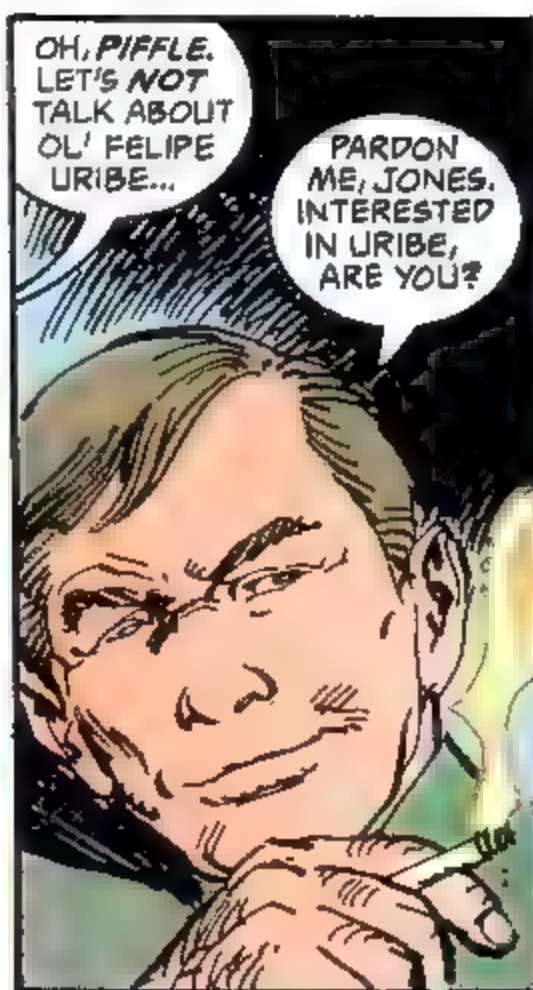
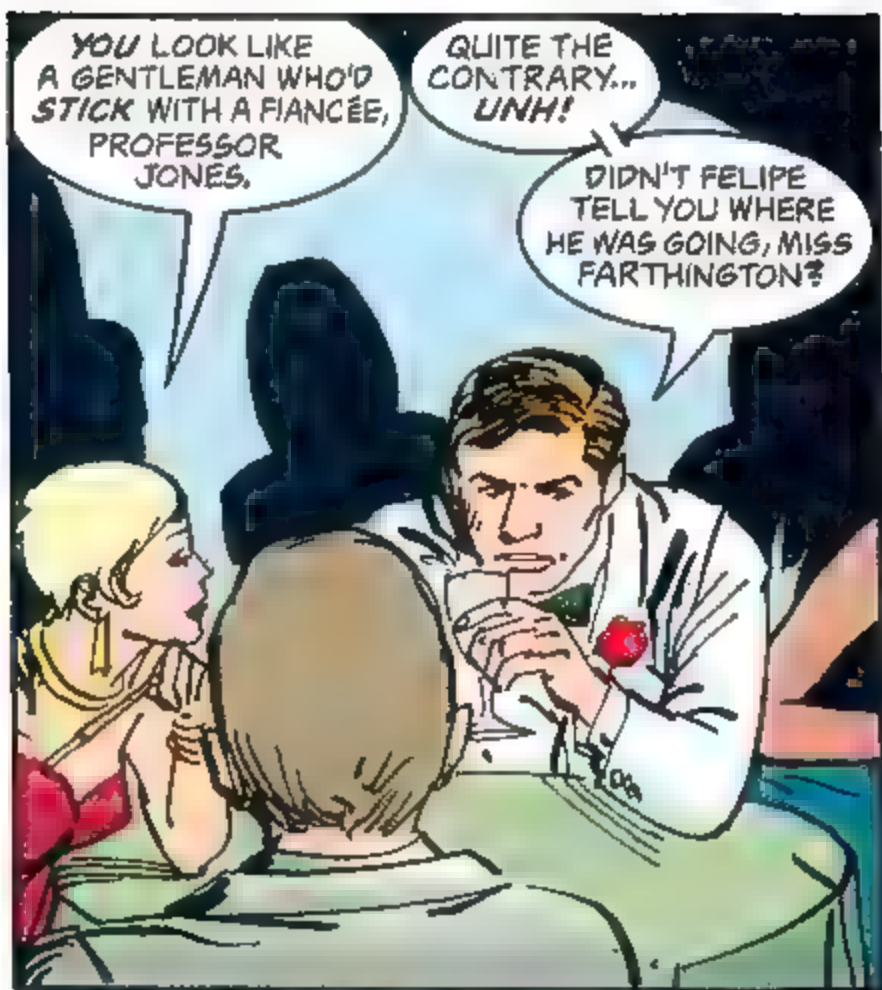


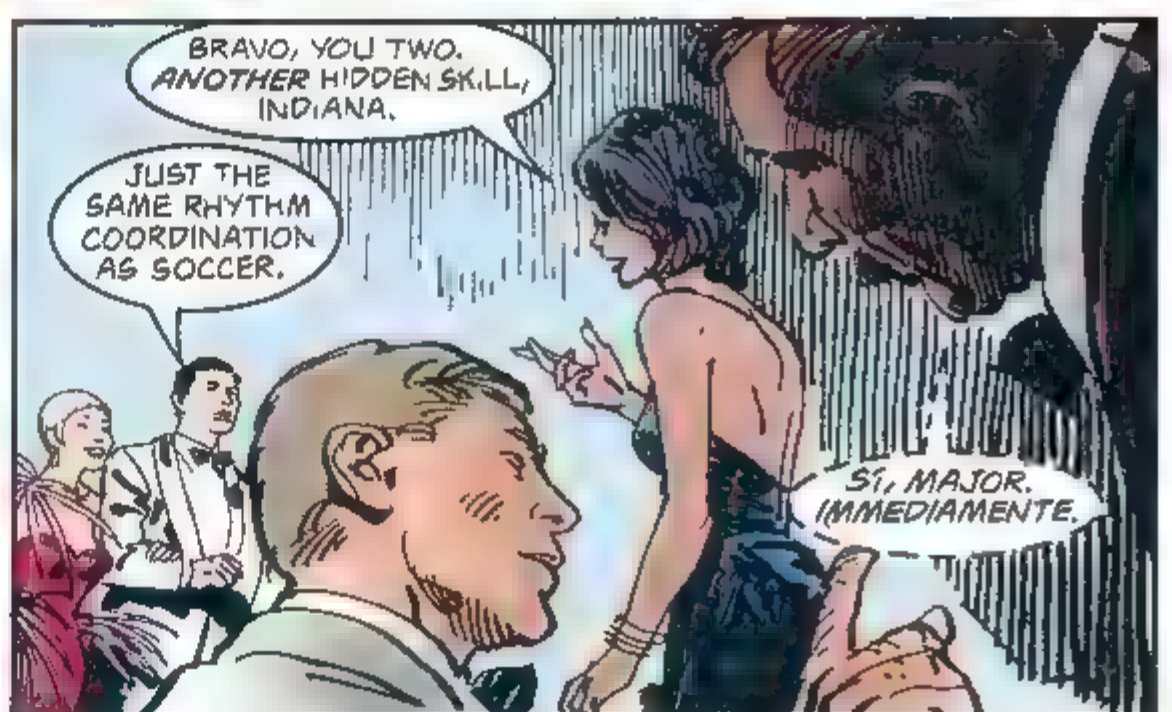
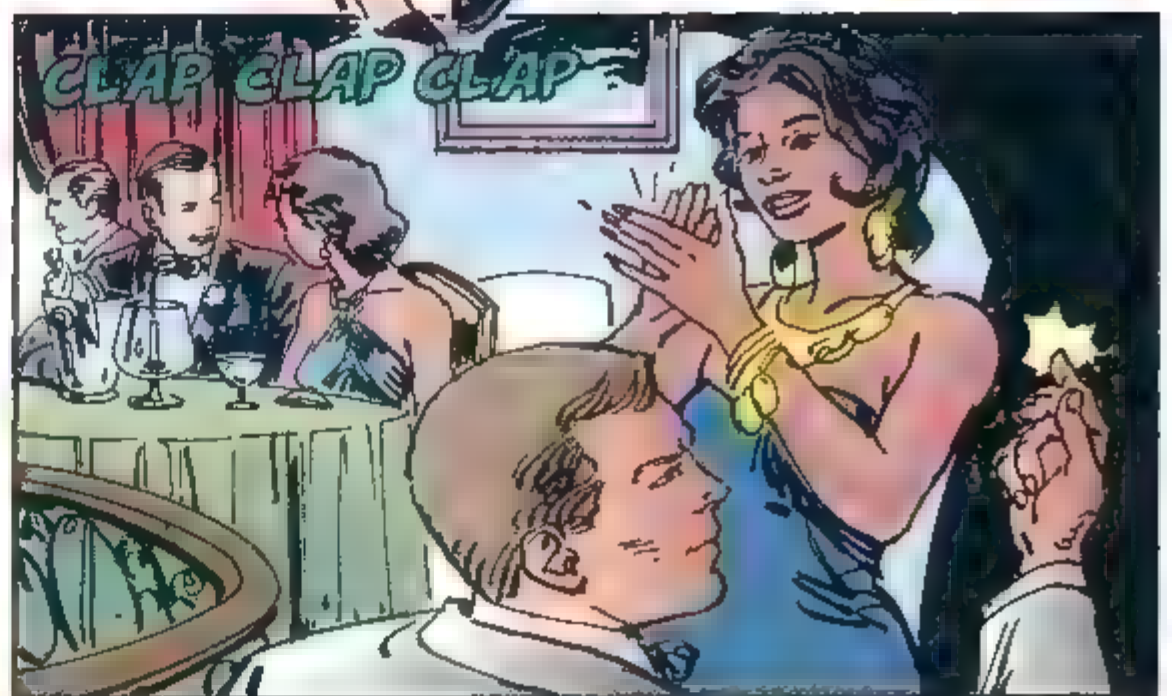
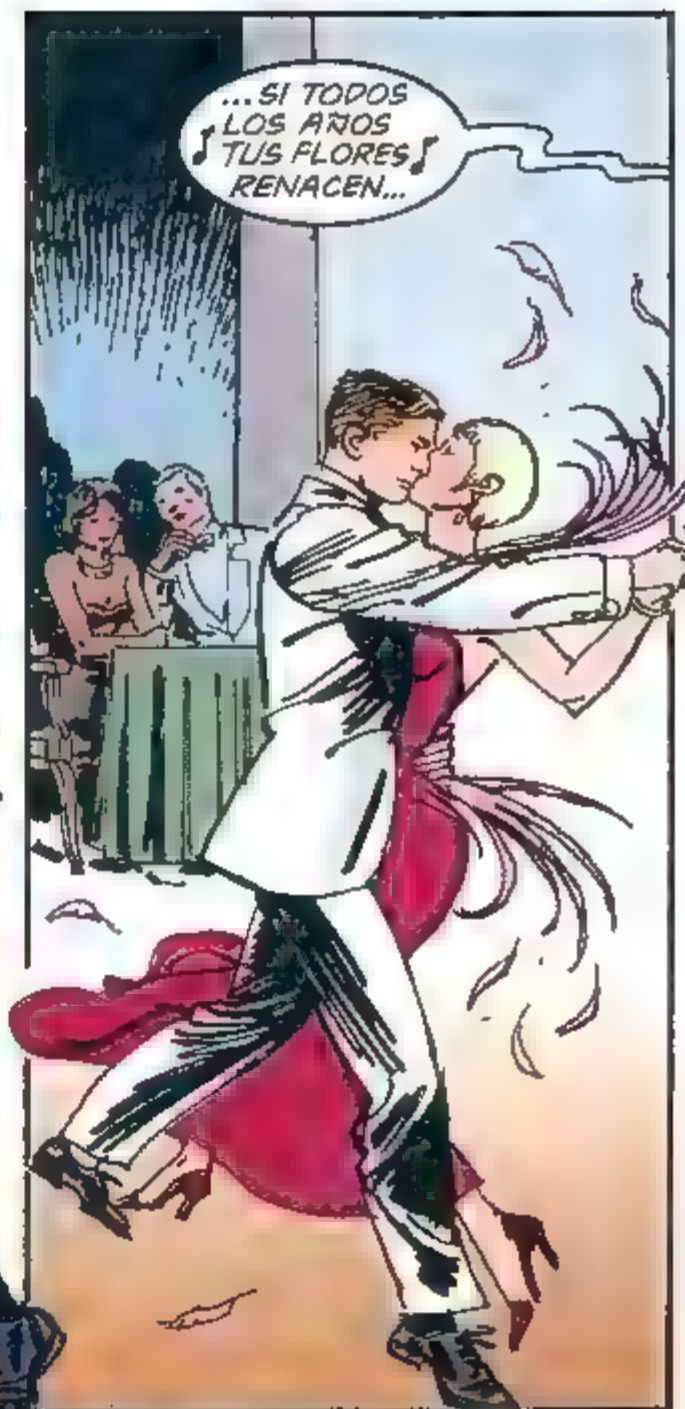
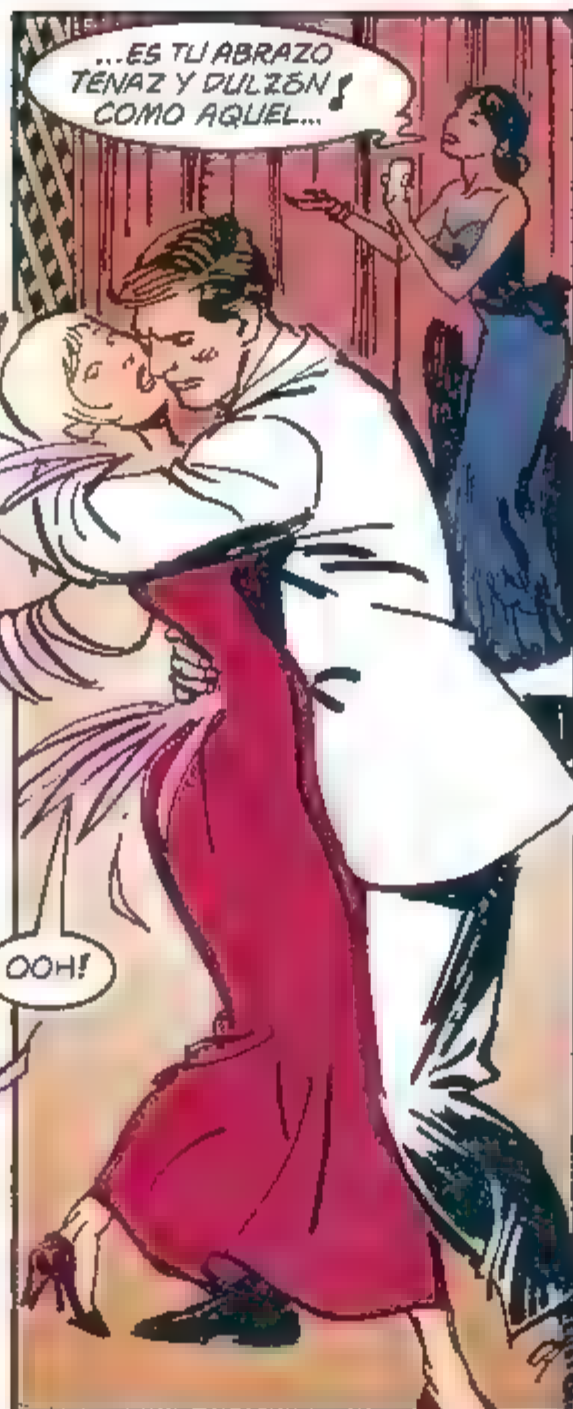
...SO MY EARLY SUPPORT OF THE AMERICAN PEOPLE'S REVOLUTIONARY ALLIANCE HAS BROUGHT ME HERE-- EXILED FROM PERU FOREVER! OF COURSE, ONE CAN STILL WRITE THE NEEDED PAMPHLETS...AND AS SOON AS MY LAWYERS HAVE FREED MY ACCOUNT...

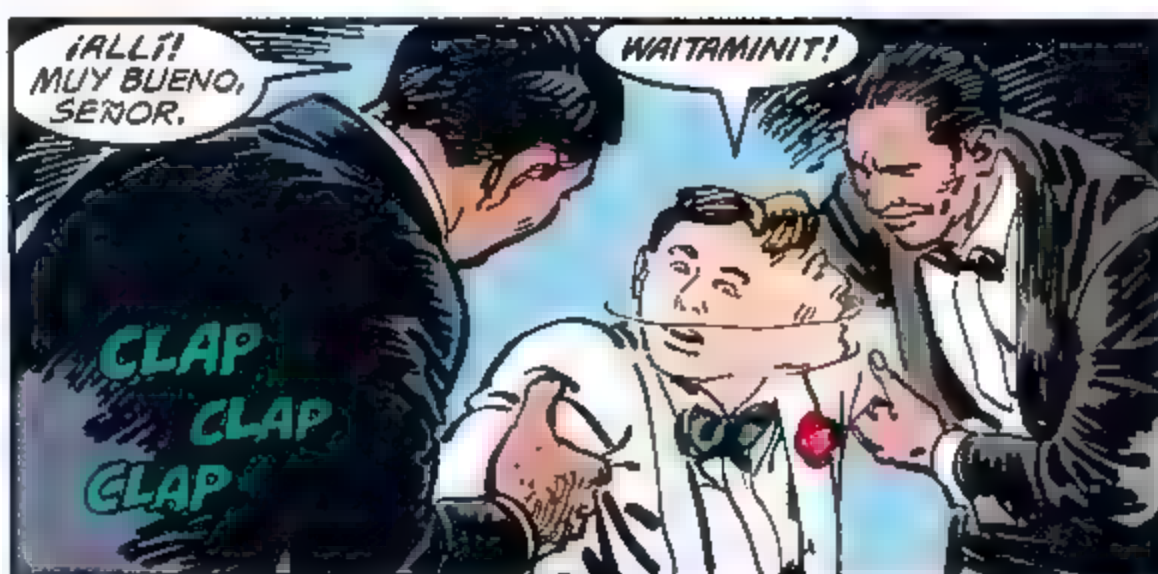
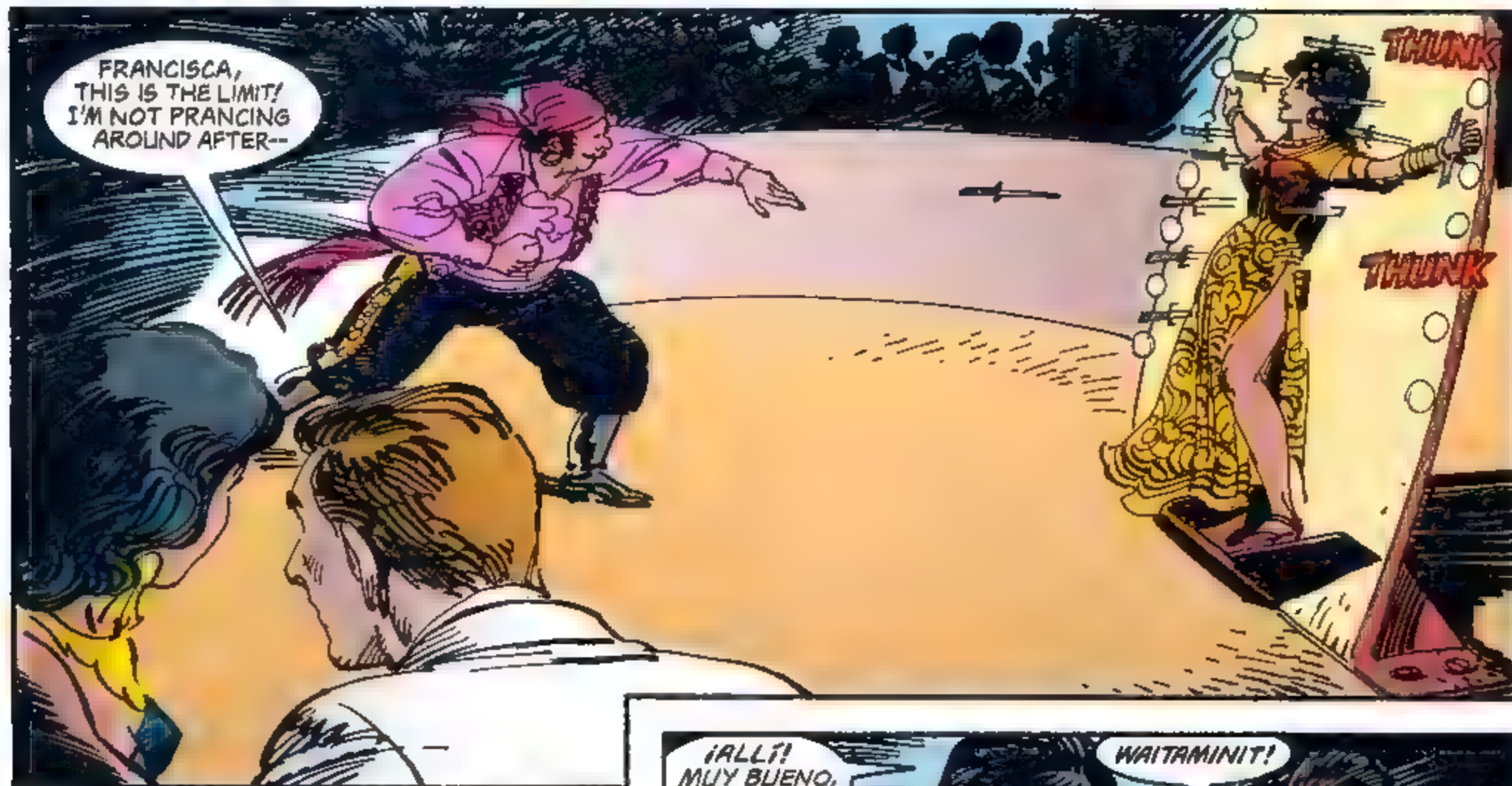
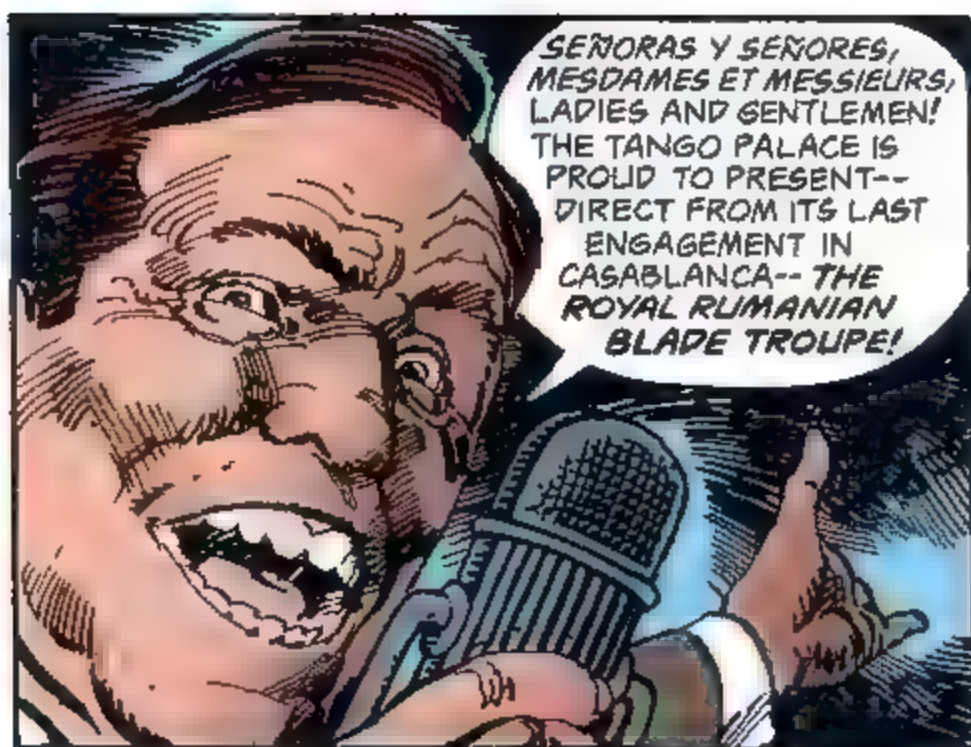
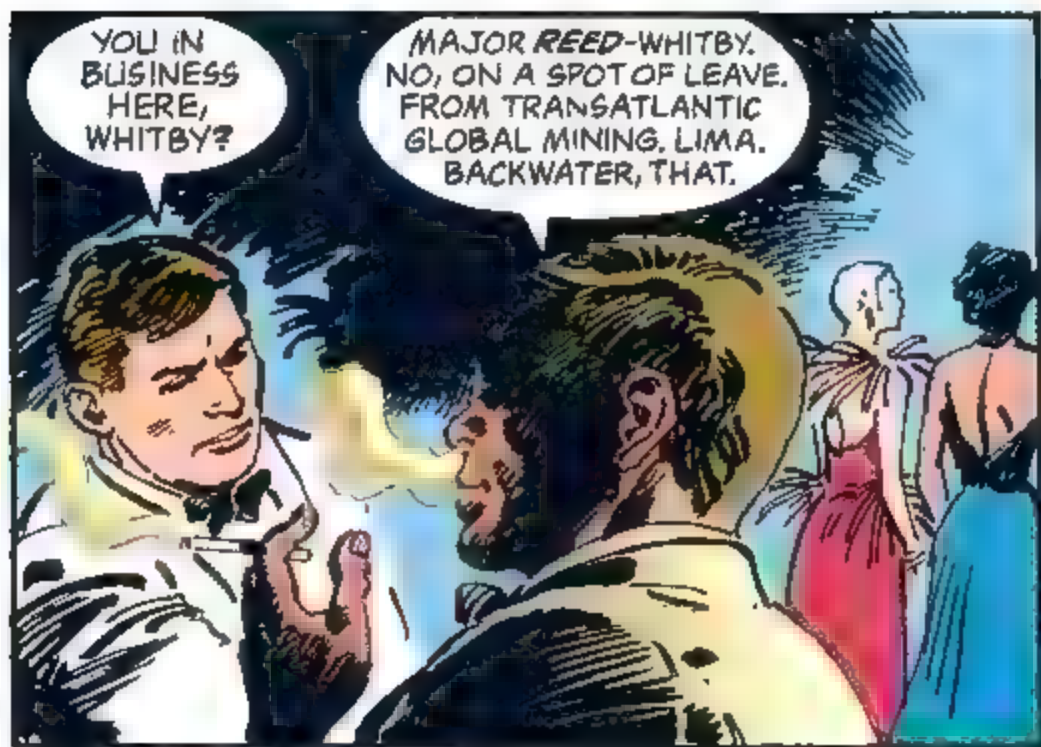


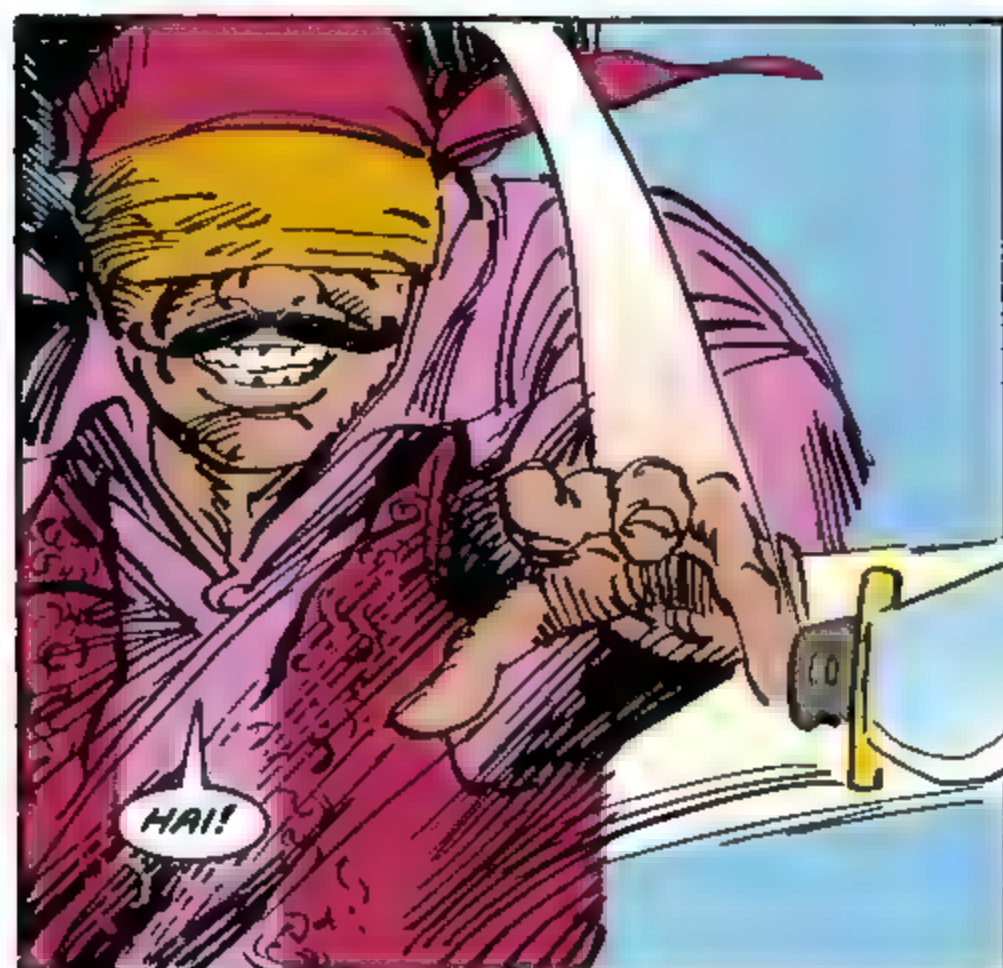
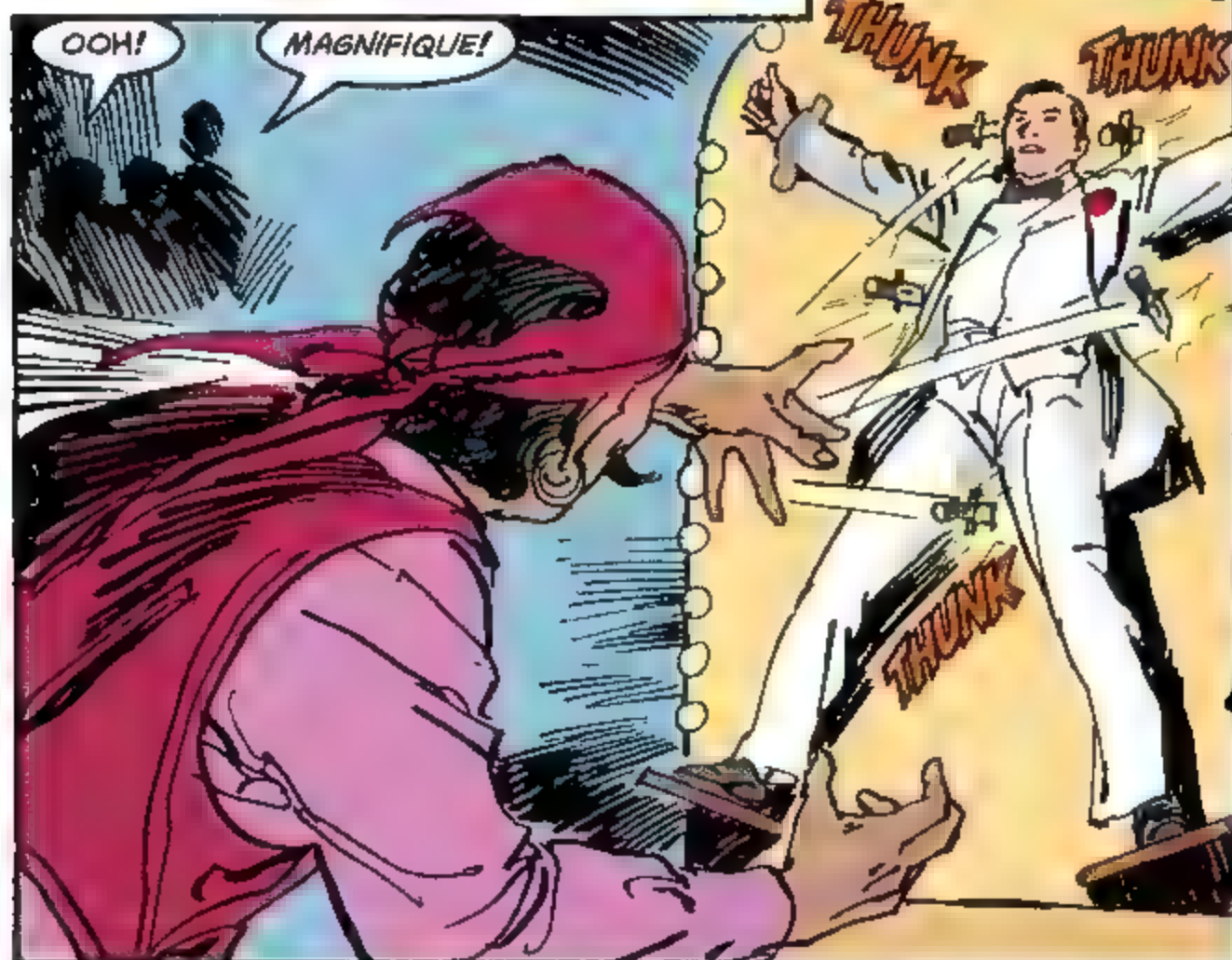


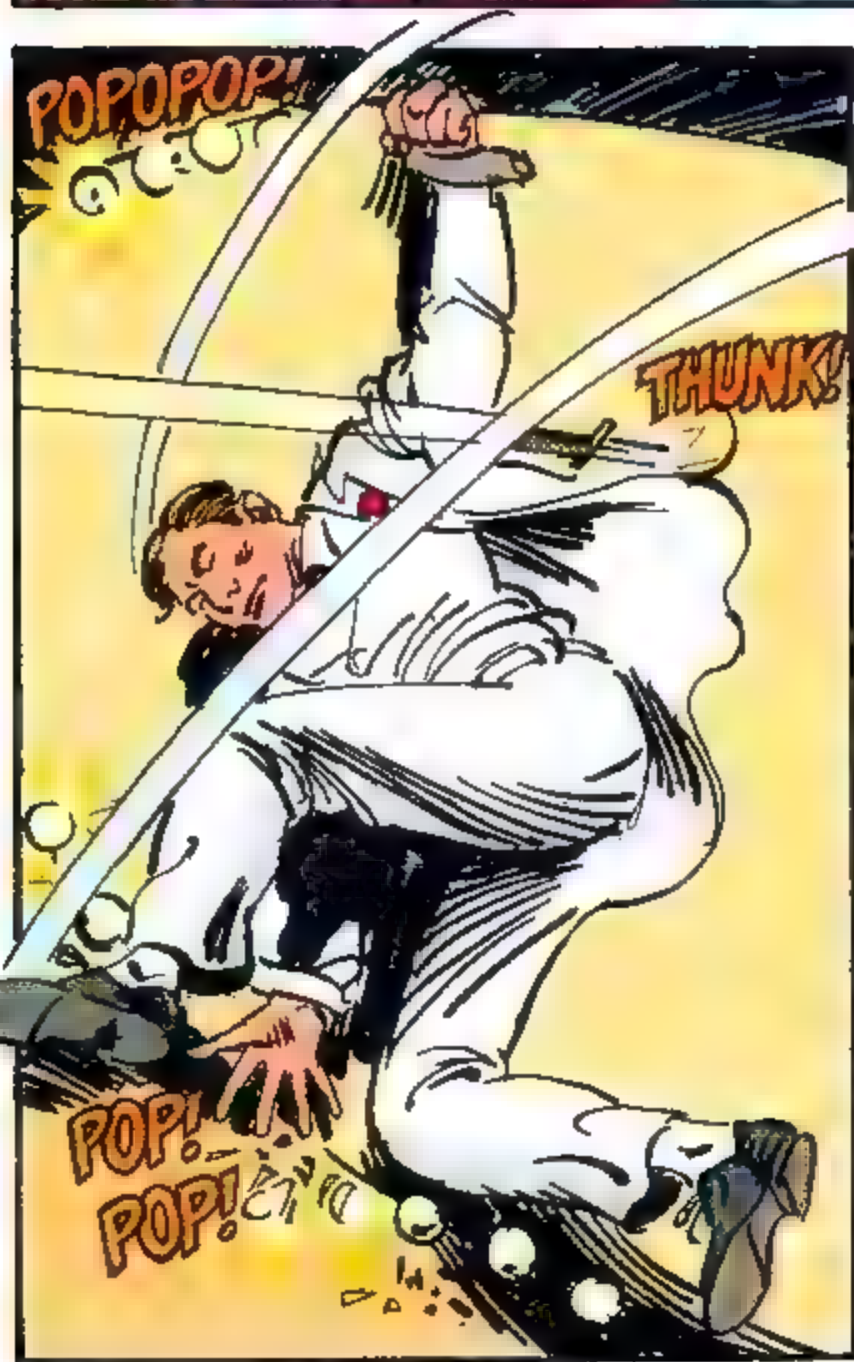


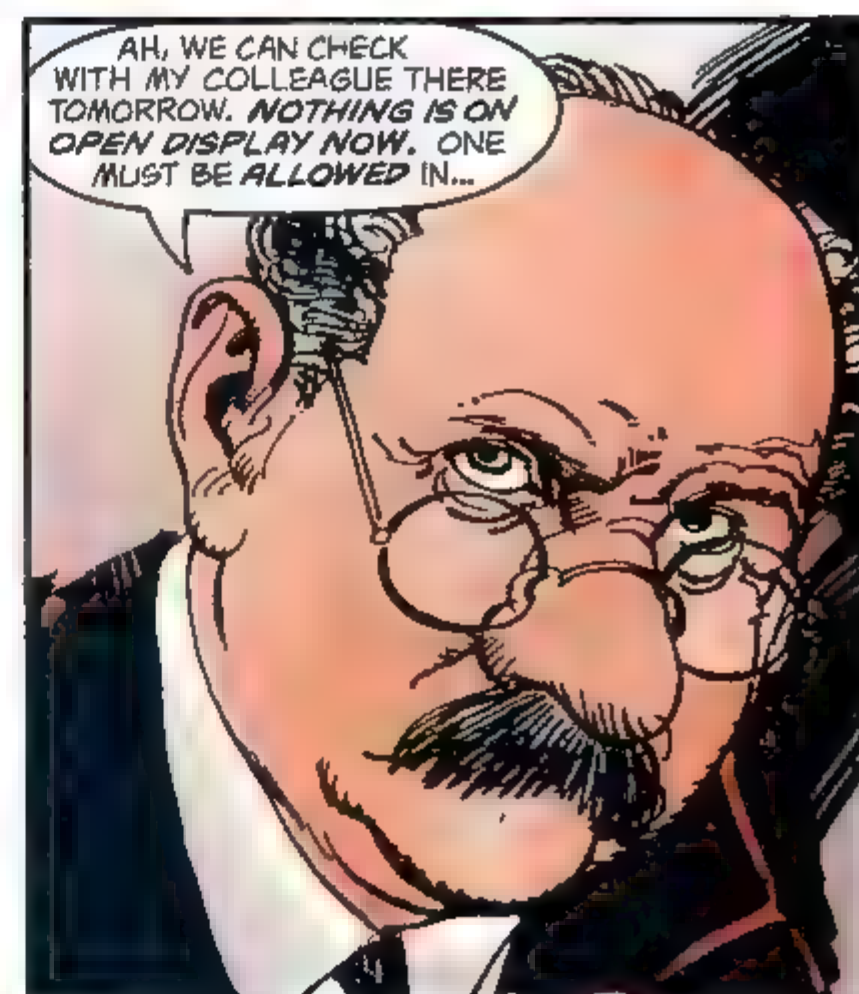
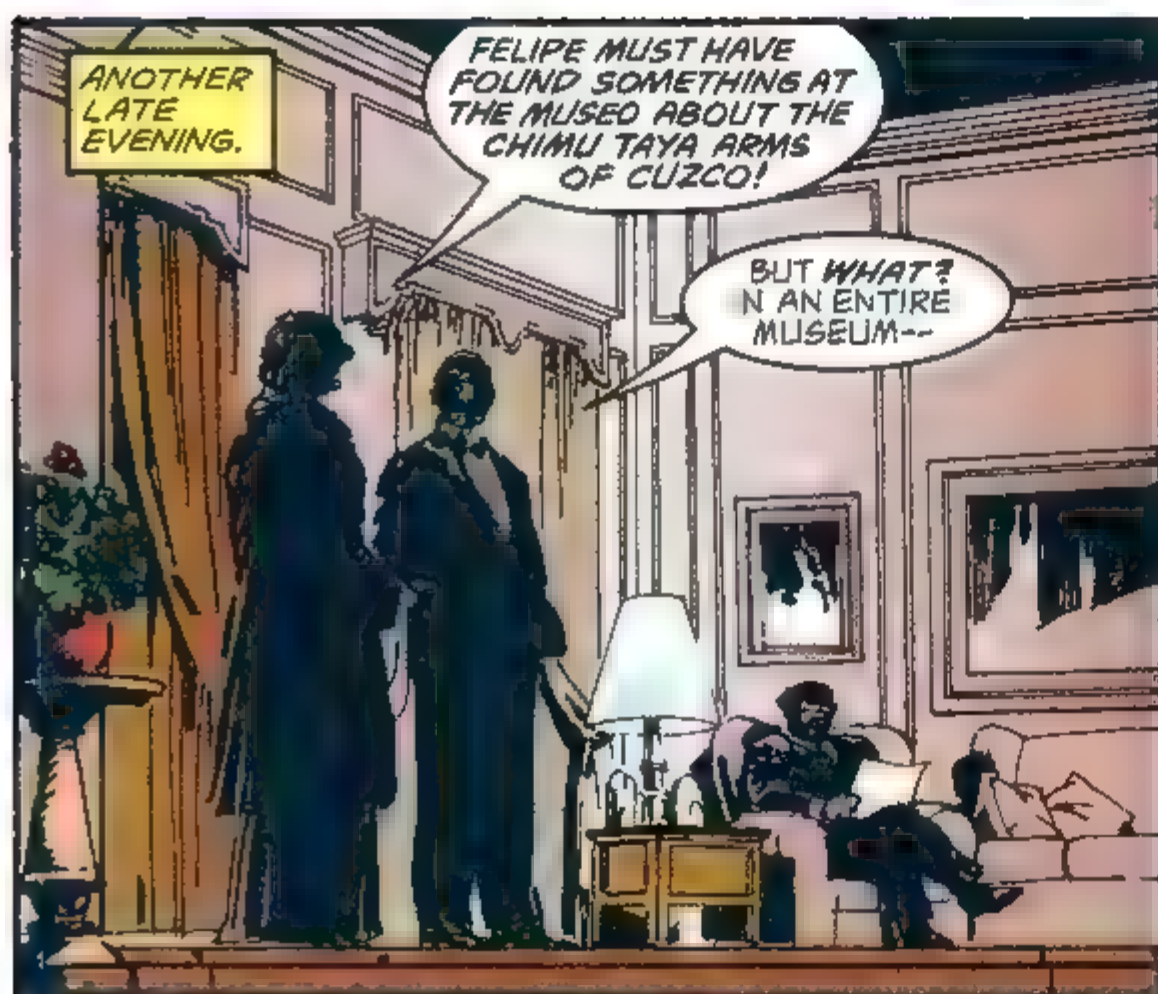
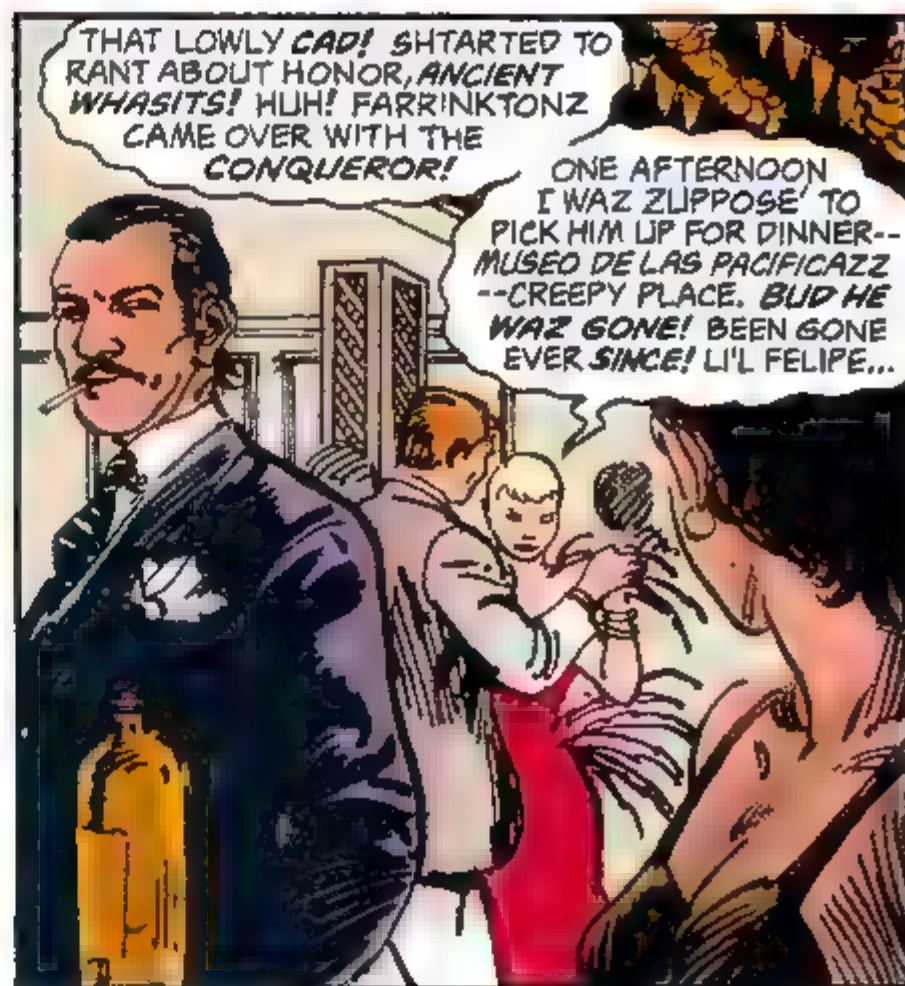
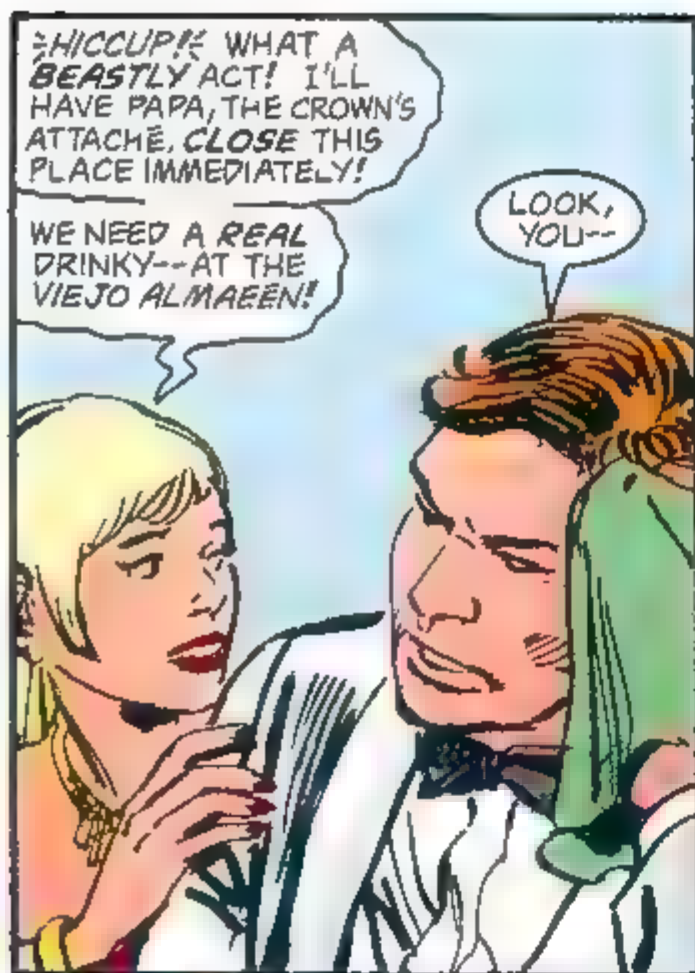


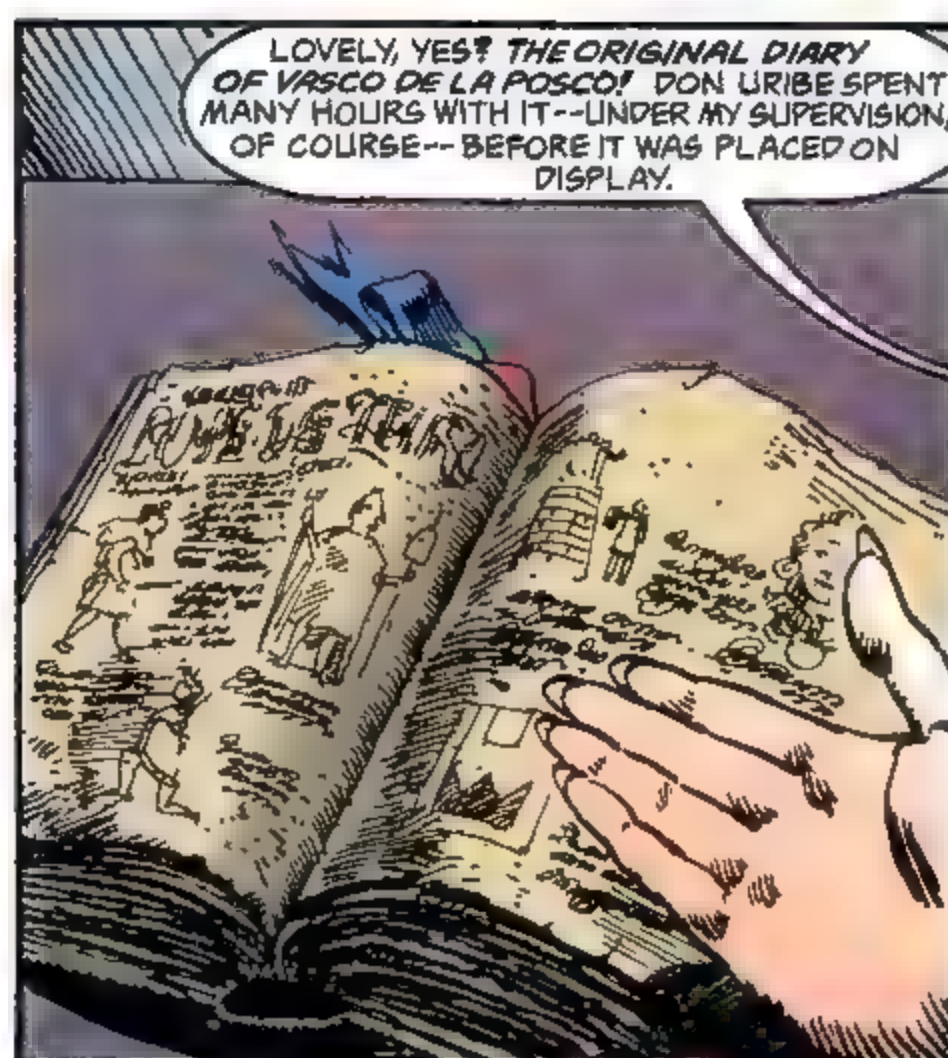
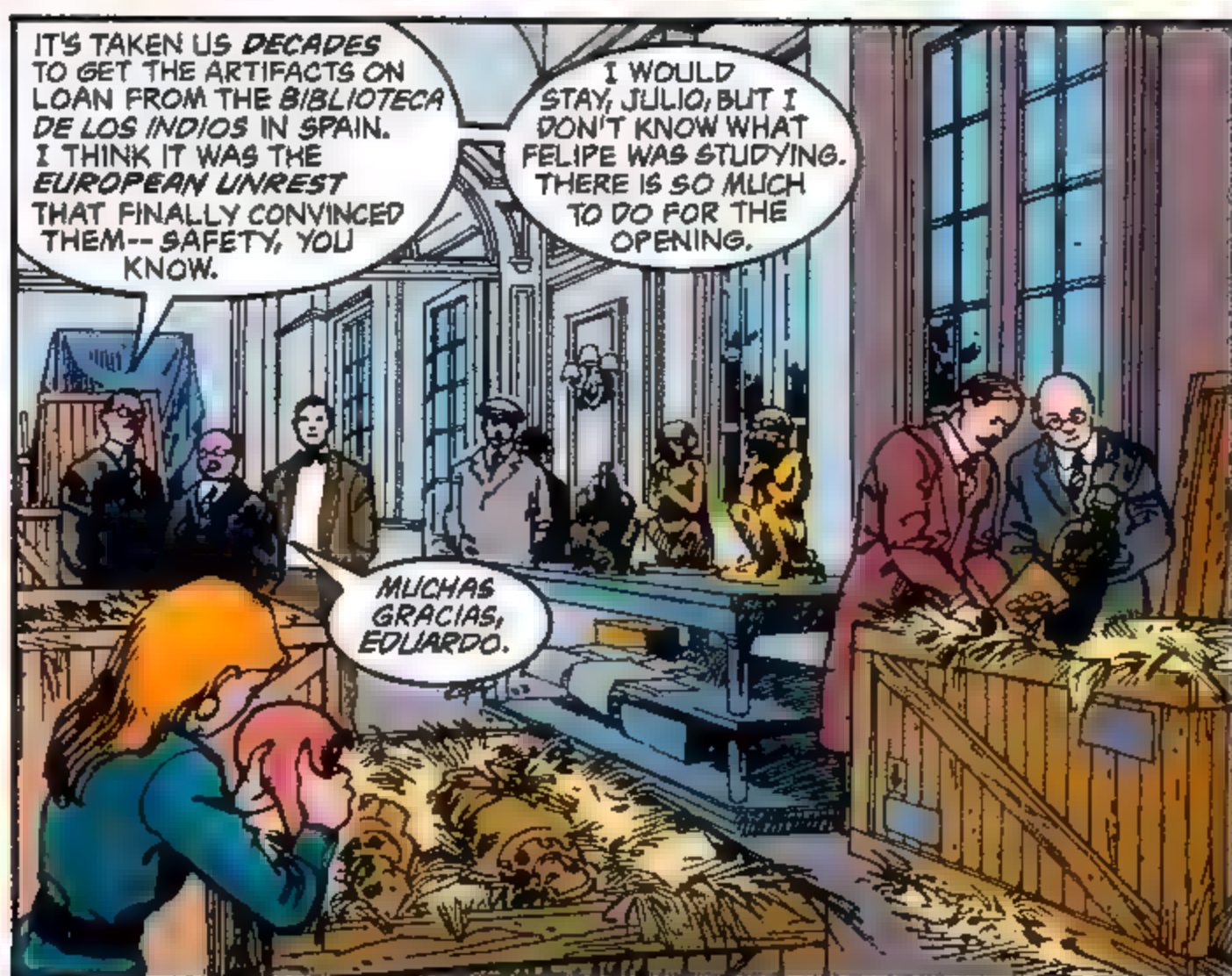


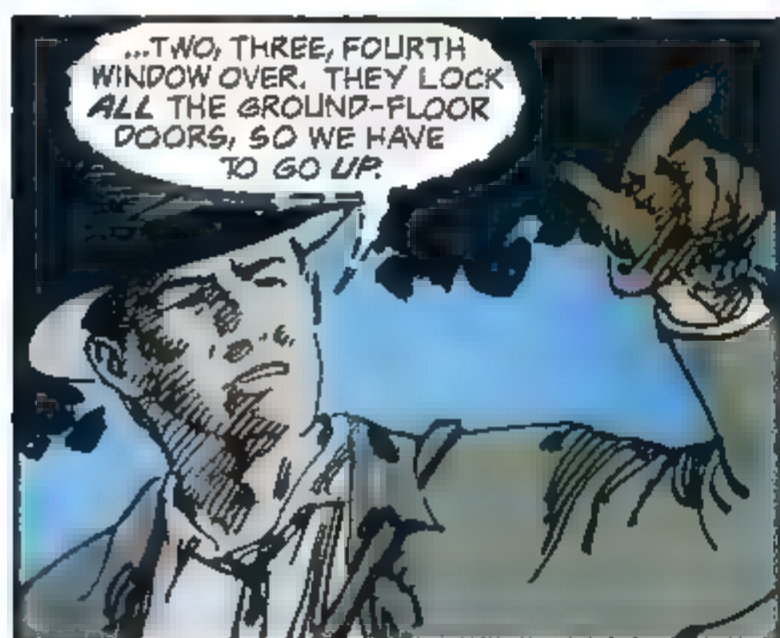
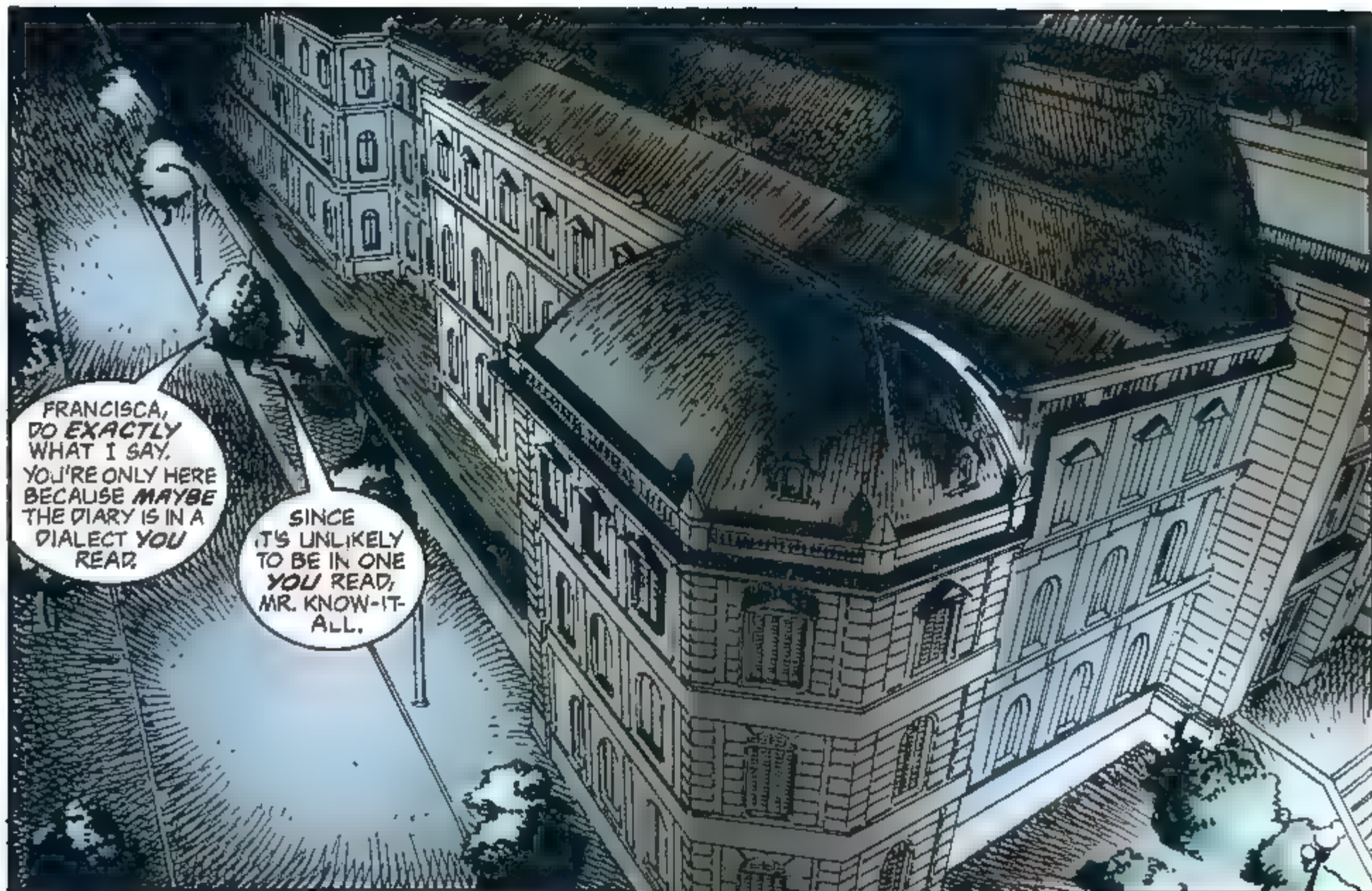




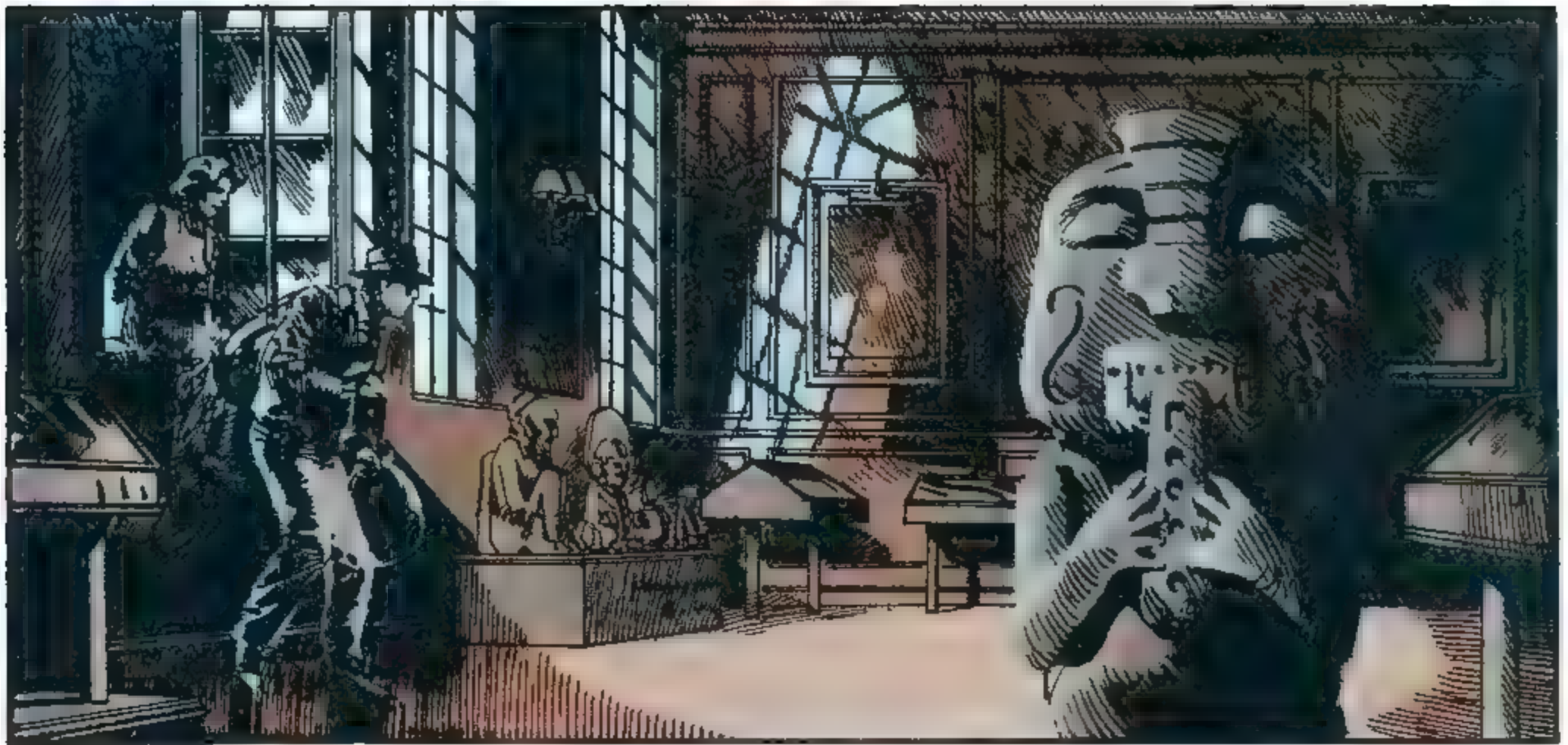




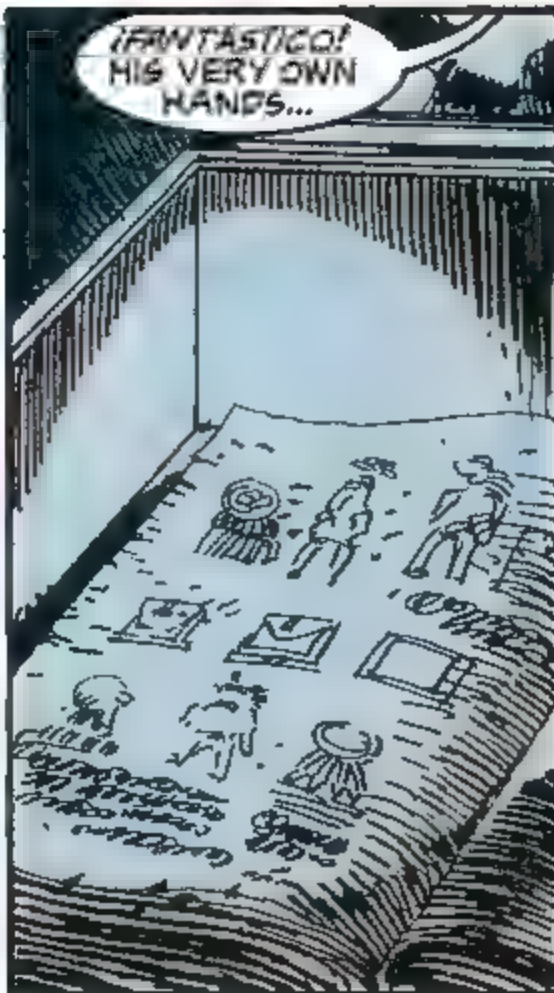








AHHH... THE ORIGINAL! EXQUISITE...



FANTASTICO! HIS VERY OWN HANDS...



AN HOUR LATER.

THIS IS RIDICULOUS. WE'VE GOT TO CONCENTRATE. JUST SCAN THE TEXT FOR MENTION OF CHIMU TAYA.



ANOTHER HOUR PASSES...

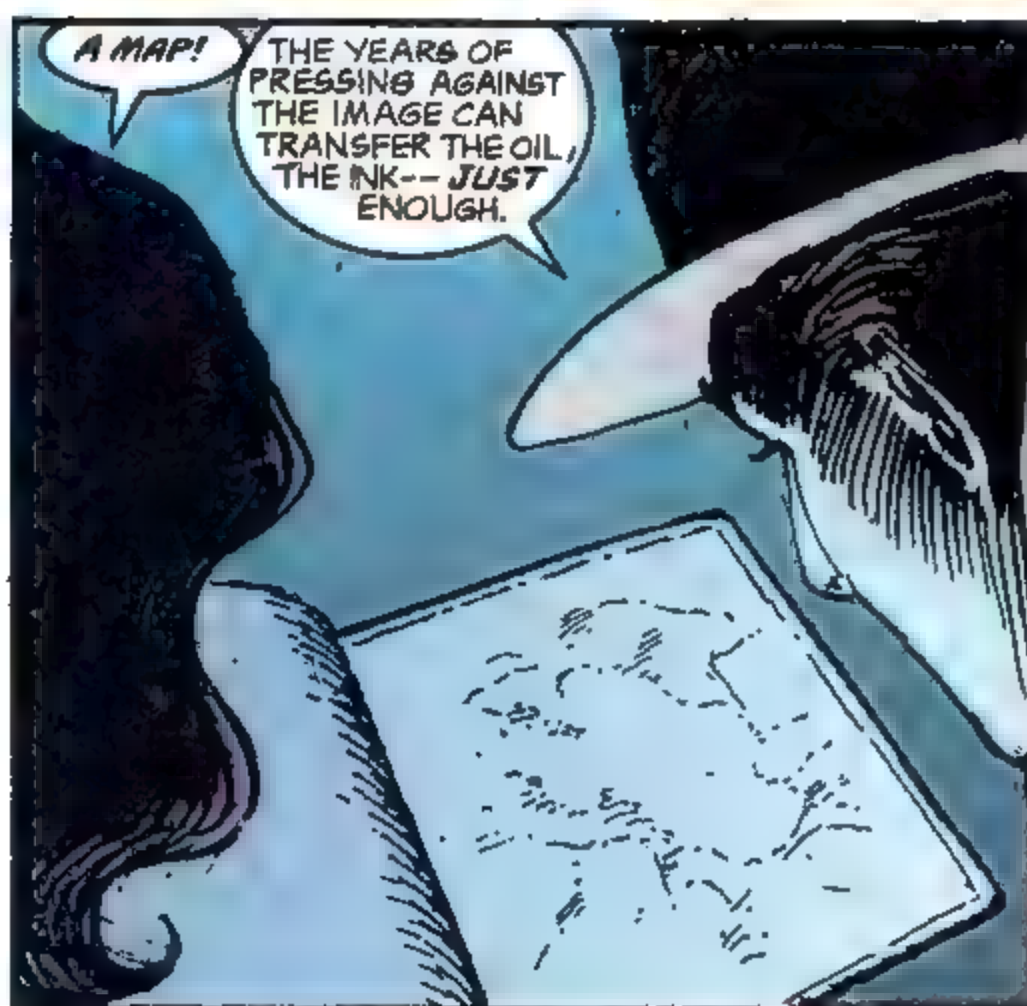
IT COULD BE ANYTHING THAT SET FELIPE OFF...

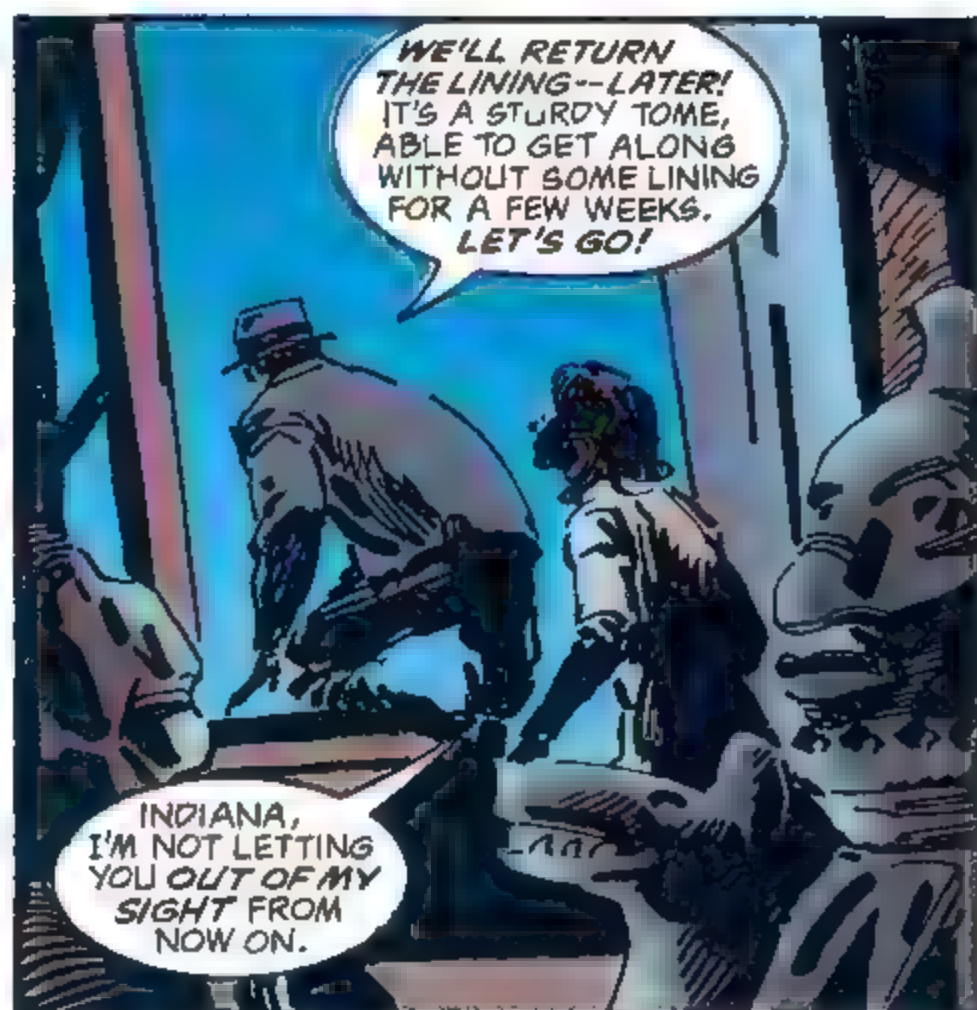
FELIPE! THAT'S IT! HE'S NO SCHOLAR: IT HAS TO BE SOMETHING OBVIOUS!



IF THERE'S NOTHING HERE, PERHAPS WE LOOK FOR WHAT'S GONE.

¿QUE COSA?





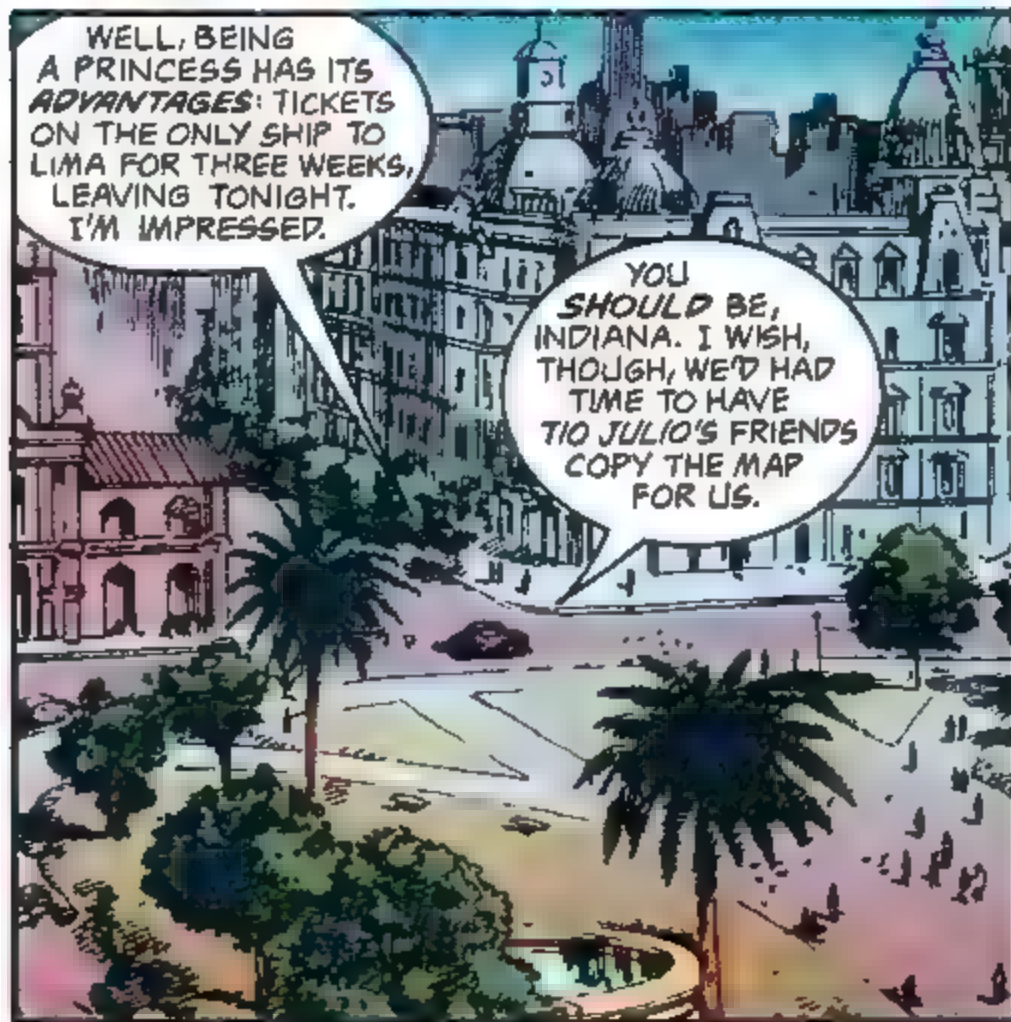


THE NEXT EVENING

TOO SHORT A STAY, TIO JULIO.

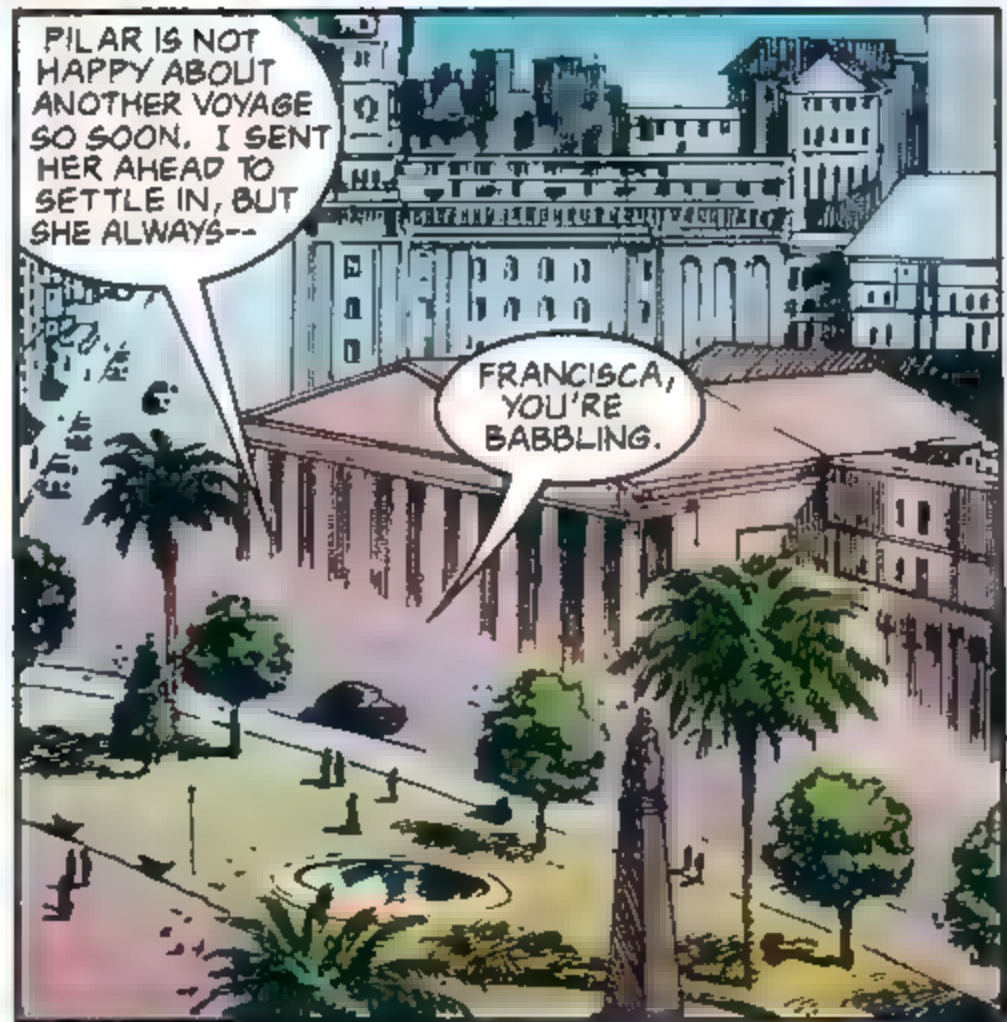
I WISH I WERE GOING BACK WITH YOU, QUERIDA.

THANK YOU FOR YOUR INVALUABLE HELP, DR. HUERTAS.



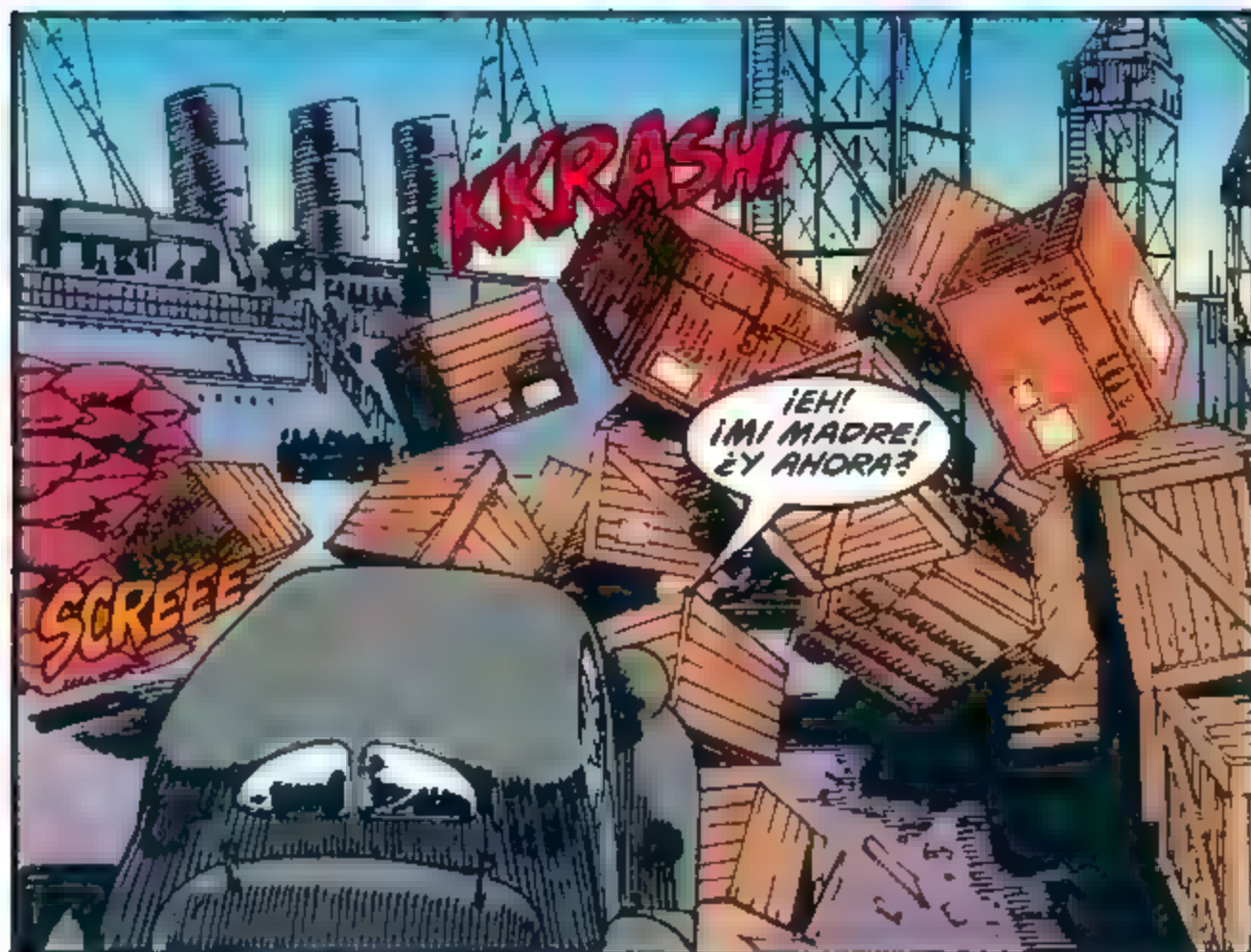
WELL, BEING A PRINCESS HAS ITS ADVANTAGES: TICKETS ON THE ONLY SHIP TO LIMA FOR THREE WEEKS, LEAVING TONIGHT. I'M IMPRESSED.

YOU SHOULD BE, INDIANA. I WISH, THOUGH, WE'D HAD TIME TO HAVE TIO JULIO'S FRIENDS COPY THE MAP FOR US.



PILAR IS NOT HAPPY ABOUT ANOTHER VOYAGE SO SOON. I SENT HER AHEAD TO SETTLE IN, BUT SHE ALWAYS--

FRANCISCA, YOU'RE BABBLING.



KKRASH!

¡EH! ¡MI MADRE! ¿Y AHORA?

SCREEEE



WE'LL HAVE TO MAKE A RUN FOR THE SHIP.





Time, once again, for today's language lesson, and there are quite a few foreign phrases this issue — to wit...

buenos: good

¡Doña! ¡Dios bendito!: My lady! Benevolent God!

St, st, Pilar. ¡Cálmese!: There, there, Pilar. Calm yourself!

el Dedo de Oro: the Finger of Gold

¿Que es eso?: What is this?

¡Esto es insostenible!: This is intolerable!

Señorita: Miss

¡Esto es inaceptable!: This is not acceptable!

¡Dictator!: Dictator!

¡Doña! ¡Ilustrísima señorita! Sea usted muy bienvenida.: My lady! Most illustrious miss! Welcome back.

¡Tío Julio!: Uncle Julio!

Niña. ¡Aun más hermosa que nunca!: Little one. More lovely than ever!

querida: dearest

¿Que es eso? ¿No está aquí? ¡Esto no es posible!: What is this? Not here? This isn't possible!

¿Que pasa?: What's going on?

St, Major. Inmediatamente.: Yes, Major. Instantly.

Señoras y señores, mesdames et messieurs: Ladies and gentlemen [first in Spanish, then in French]

¡Allí! Muy bueno, señor.: There! Very good, sir.

magnifique: magnificent

Silencio, por favor.: Silence, please.

Sacrebleu!: Good grief! [French idiomatic expression]

¡Párenlo!: Stop it!

Museo de las Pacificazz: [drunken pronunciation of] The Museum of the Pacific

Biblioteca de los Indios: The Indian

Library

muchas gracias: many thanks

¡Fantástico!: Fantastic!

¿Que cosa?: What's this?

¿Qué hace? ¡Está loco!: What's happening? This is crazy!

¡Eh! ¡Mi madre! ¿Y ahora?: Huh! My mother [as in "Mother of God"]! And now?

¡No puede ser!: This can't be!

[As for the song lyrics on pages 11-12, you're on your own, folks!]



As promised last month, while waiting for your letters of comment to arrive, I thought it might be fun to tell you something about the members of the creative team for this series. We talked about writer Lee Marrs and artist Leo Durafona last issue, so now it's time for

Cover artist Russell Walks was born April 29, 1964, in Billings, Montana. He received his B.A. in Fine Art from Eastern Montana College, and his work can be seen in a variety of publications, ranging from Marvel's *Hellraiser* to *Cricket: The Magazine for Children*.

Having met Russell at the 1992 San Diego Comic-Con and been thoroughly wowed by his paintings, I signed him up just as quickly as I could — and, in addition to *The Arms of Gold*, Russell's gorgeous artwork will also grace the covers of the upcoming two-issue *Indiana Jones and the Golden Fleece*.

Russell lives in Montana with his wife Theresa and their two children: Jennifer, 13 and already breaking hearts, and three-year-old Matthew, who knows his ABCs already and wants to be Superman when he grows up.

Come to think of it, says Russell, that's *his* goal as well!

Letterer Steve Haynie has been working in comics for ten years now, having broken into the field at the tender age of 19. Steve and I first began our professional association some eight years ago when he

signed on to letter the first 12 issues of *Grendel*, then published by Comico. Steve describes himself as a wannabe musician whose most-prized collectible item is a mimeographed fanzine put together by a kid who would grow up to be known as Gene Simmons! Steve lives in Easley, South Carolina, loves B Westerns and old-time radio shows, and owns a Les Paul guitar signed by Les Paul himself. In the ten years that Steve has been lettering comics, not a month has passed that his work hasn't appeared on the shelves — and that work can be seen in such great books as *Nexus*, *Grimjack*, *Green Arrow*, *Flash*, *The Adventures of Luther Arkwright*, and *Shaman's Tears*, among others.

My good friend and colorist Matthew Hollingsworth received his first professional comics assignment in March 1991 — doing inks and black-and-white paints for a 13-page *Cry for Dawn* story — two months before graduating from The Joe Kubert School of Cartoon and Graphic Art. Matt's color work can be seen in a variety of comics from Marvel, DC, Valiant, Fleetway, and (of course) Dark Horse. Matt is currently the staff colorist supervisor at Dark Horse and can often be found at The Blue Moon, quaffing a few with his editor...

— Diana Schutz



NEXT ISSUE: *Indy and Francisca get captured by Incan natives!*

GOLDEN CITY'S MAIN MAN
CUTS HIS TIES WITH CATALYST
AND GOES SOLO!

TITAN



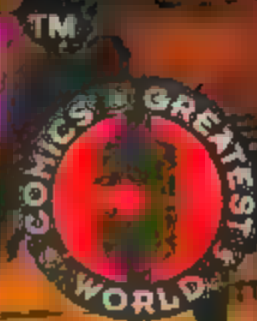
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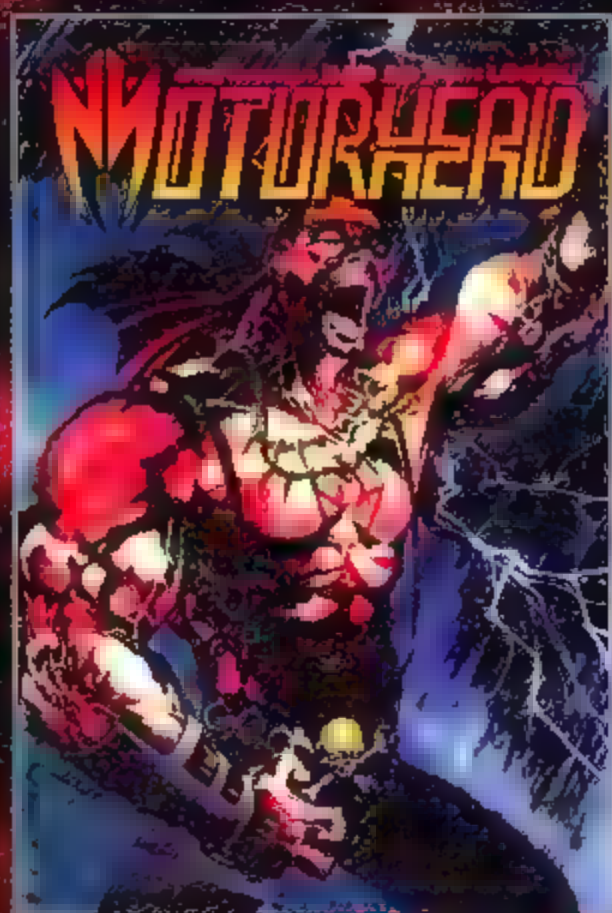
BUBBLEGUM CRISIS!

GRAND
MAL

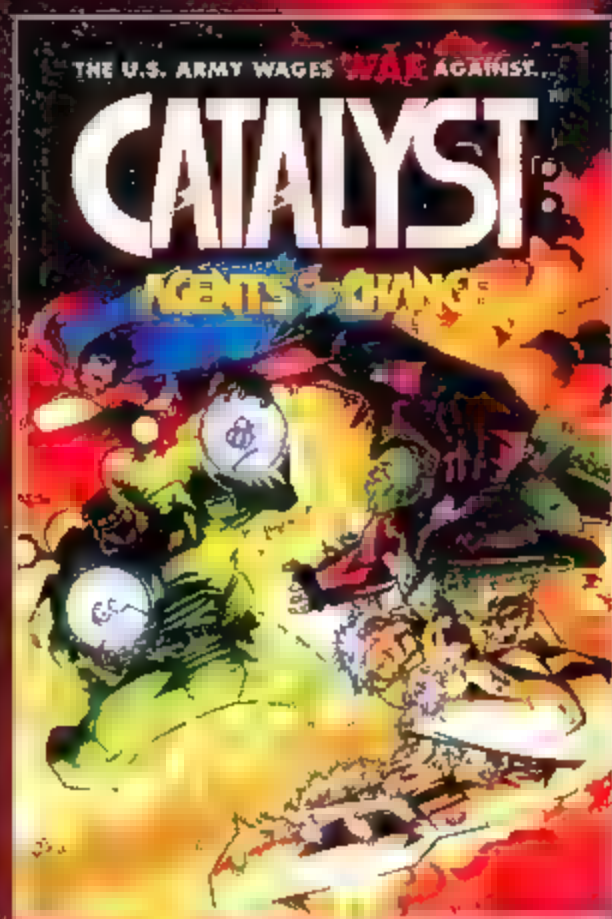
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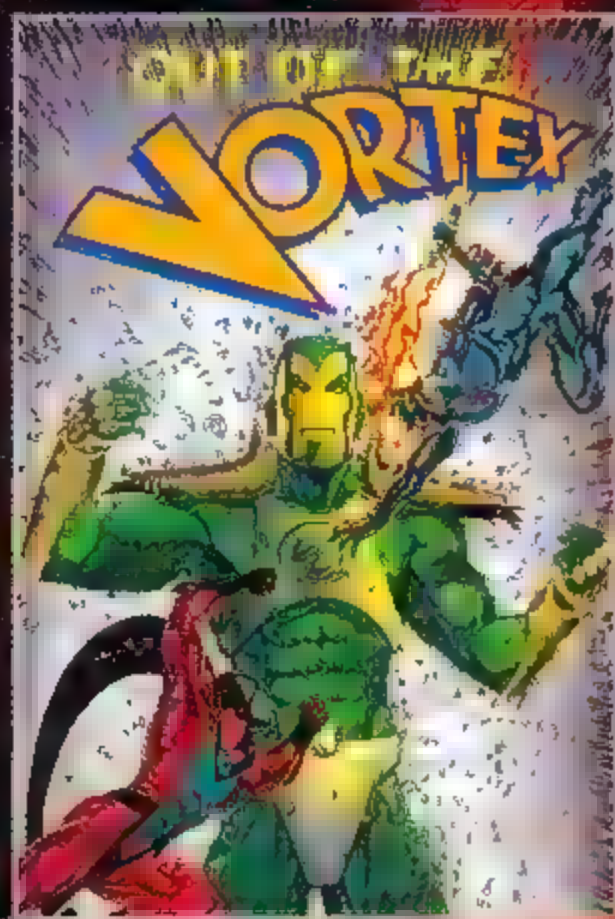
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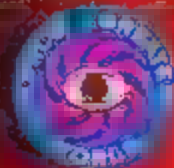
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X #3



OUT OF THE VORTEX #6



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**Madman Comics #1 Created, written,
and illustrated by Mike Allred
Colored by Laura Allred
Color back cover by Frank Miller
Bimonthly • APRIL 1994**



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delivered by Frank Miller on February 9, 1994, at Pierce Brothers Griffen Chapel, Thousand Oaks, California.

It's not easy to talk about what Jack Kirby accomplished without

sounding like a fool. No matter how briefly you try to sum it up, it sounds like wild exaggeration.

He was a sunburst, a one-of-a-kind. He was the greatest artist in the history of our field. He brought a vitality to the comic-book page that made everything that came before Kirby seem outdated, and made everything since Kirby reflection, imitation, or, at best, extrapolation.

Most astonishingly of all, he repeated this feat, decade after decade, breathing new life into the artform and forever changing it each time he touched it.

For fifty years he was the King of comic books, and he always will be. There is no successor to that title.

We celebrate Jack Kirby. We know the injustices he suffered. We know the ways he was done wrong. They are serious.

But they are tiny when you compare them with the man's success.

After all, what is it that constitutes a successful life? Beautiful, loving children? Here they are. A wife and partner as strong and dedicated as Roz Kirby? Here she is. The respect and appreciation of his colleagues? The adoration of his fans? Here I am. Here we are.

Jack Kirby had all these things, and more. He had that rarest of successes: a genius talent that found full and vigorous expression.

Jack Kirby was no victim. Jack Kirby was no martyr. Jack Kirby was a winner. Jack Kirby was a champion.

We celebrate Jack Kirby. And we still learn from him.

To us who write and draw comic books, he offers an example to follow. In our scramble for the royalties and fame that his work made possible, Jack reminds us that it is what we put on the page that matters. The love we give the page.

Jack shows us that following the trends of the day is the work of a parasite, that our artform is kept alive by risk-takers, by trailblazers like Jack.

We will remember that the best among us, the artist who had the best excuse to be arrogant, was a modest man. That he was a kind and gentle man.

Jack, let me thank you once again for the magic that filled my childhood with joy — and for showing me how to find that same joy with a pencil and a blank sheet of paper.

And finally, if you will forgive this particular Catholic his Catholic point of view, I am duty-bound to issue a warning.

This warning is to Saint Peter.

Watch out, Peter. Jack is on the way.

Heaven's about to get a whole lot more exciting.

MAR CHECKLIST

SHIPPING MARCH 1

- ☐ CLASSIC STAR WARS #17
- ☐ RACK & PAIN #1
- ☐ ROBOCOP: ROULETTE #3
- ☐ SIN CITY: A DAME TO KILL FOR #4
- ☐ X #2

SHIPPING MARCH 8

- ☐ BUBBLEGUM CRISIS: GRAND MAL #1
- ☐ DARK HORSE INSIDER #28
- ☐ DARK HORSE PRESENTS #83
- ☐ JOHN BYRNE'S NEXT MEN: POWER #1
- ☐ OUT OF THE VORTEX #8
- ☐ THE THING FROM ANOTHER WORLD: ETERNAL VOWS #4

SHIPPING MARCH 15

- ☐ ANDREW VACHSS' UNDERGROUND #3
- ☐ GRENDEL TALES: DEVIL'S HAMMER #2
- ☐ INDIANA JONES AND THE ARMS OF GOLD #1
- ☐ OUTLANDERS EPILOGUE
- ☐ PROPELLERMAN #8

SHIPPING MARCH 22

- ☐ ALIENS VOLUME 2 #22 (U.K. EDITION)
- ☐ ALIENS: MUSIC OF THE SPEARS #3
- ☐ CARAVAN KIDD PART 2 #9
- ☐ DOMINION SPECIAL: PHANTOM OF THE AUDIENCE
- ☐ HELLBOY: SEED OF DESTRUCTION #1
- ☐ INDIANA JONES: THUNDER IN THE ORIENT #5
- ☐ THE JAM: URBAN ADVENTURE #7
- ☐ THE MARK #4
- ☐ MAX OVERLOAD #2
- ☐ MOTORHEAD SPECIAL #1

SHIPPING MARCH 29

- ☐ ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES #5
- ☐ CATALYST: AGENTS OF CHANGE #2
- ☐ DANGER UNLIMITED #2
- ☐ DARK HORSE COMICS #19
- ☐ HELLHOUNDS #2

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